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THE  
REALM OF MUSIC.

*A SERIES OF MUSICAL ESSAYS, CHIEFLY  
HISTORICAL AND EDUCATIONAL.*

BY

LOUIS C. ELSON.

AUTHOR OF "THE CURIOSITIES OF MUSIC," "THE THEORY OF MUSIC,"  
"THE HISTORY OF GERMAN SONG," "EUROPEAN  
REMINISCENCES," ETC.

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## PREFACE.

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These essays have been compiled from different periodicals to which I have been, during the past ten years, a frequent contributor. In collating them I have sought not so much for literary contrast as to present to the musical student a series of views of our inexhaustible art in many widely-differing phases. The musician's reading, even in the technical field, is today necessarily a very wide one, and while these articles may not present an exhaustive view of any one subject, they may at least lead the reader to take an interest in the different branches of music, and thereby avoid becoming merely a specialist in the art—a result to which the keen rivalry of the present is undoubtedly leading. In the hope that this volume may be the entrance to further musical thought and reading it is submitted to the student, for whom it is especially intended.

LOUIS C. ELSON.



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## REFORMERS IN MUSIC.

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IN studying the history of musical art the careful reader cannot fail to recognize the fact that of the many composers who have now places upon the roll of fame, comparatively few have made new paths in art and been pioneers in untrodden musical fields. Mozart, for example, was by no means a musical reformer, although he used the materials of his art with a skill and good taste beyond any of his predecessors. It is the purpose of this article to show what musicians have gone beyond a mere employment of forms and styles invented before their time, and have opened new modes of musical expression, construction or form. Such men have sometimes been less appreciated and often less beautiful in their work than their more timid brethren in art, but the world none the less owes them a debt of gratitude which is incalculable, for music is more progressive and confessedly more changeable than other arts, and requires men of boldness and intuition to guide its onward steps.

Pythagoras comes first upon the list of those to

whom we are indebted in this manner; or possibly the obligation may be extended to the Egyptian priests, those scientists of the ancient world with whom he studied. To Pythagoras is due the first systematizing of music, the establishing of fundamental laws for the music which mankind had previously produced intuitively. His division of a vibrating string into segments evolved a scale which was not only agreeable to the ear, but could be proven to be built upon natural laws. The fanciful connection made between this scale, and the supposed harmony of the spheres was not to be classed however as a reform, although the ancient Greeks (about 530 B. C.) undoubtedly held it to be a valuable one. The names of the notes, taken from the planetary system, were comprehensible enough, the Sun being the controlling middle note (or tonic) while Mercury, Jupiter, Saturn, Mars, Venus and the Earth circled around it.

The next great reformer in music was St. Gregory (for the reforms of St. Ambrose were but fleeting), who existed in the sixth century of our era, a thousand years after our first-mentioned musical philosopher.

The plagal modes, the diatonic character of the scale, and the general modernization of the Greek music, from which far-distant fountain-head our own



music has streamed, we owe to this reformer of the dark ages.

As yet, everything was unison in music, so far as one can ascertain from the misty chronicles of the most obscure period of the art, but now there steps upon the scene another reformer who brings about a series of combinations of tones, consecutive fifths and fourths, which, crude as they were, were still the beginning of part-music. Hucbald, the Flemish monk who brought this about in the tenth century, may have been rather an adapter than a reformer, and the barbaric combinations may have existed before his time ; nevertheless to him is due the honor of being the first in the world's history to formulate a system of simultaneous sounding of different tones, thus producing harmony. It will be observed by the reasoning student that "Music, heavenly maid !" is the youngest of the sisterhood of arts, except in the simplest elements of melody, and beside painting or sculpture she is a mere infant. One can also inferentially discern the probability that the wholesale interdict placed upon the use of consecutive fifths dated from the revulsion against the harsh combinations of Hucbald.

In the next century, shortly after A. D. 1000, there appears the greatest musical reformer of the middle ages. Guido, the monk of Arezzo, gave to

the world the vocal syllables (originally Ut, Re, Mi, Fa, Sol, La, only) which even to-day constitute the groundwork of Solfeggio. The origin of these, from the first syllables of a hymn to St. John, is probably known to most musical readers, but the important fact is not so generally understood that this was the beginning of sight-singing. Before this time the teaching of music was purely oral and imitative. The teacher sang a song and the pupil sang it after him until it was committed to memory. With the invention of the vocal syllables began the science of musical pedagogies. This practical reformer of the eleventh century was the first real music teacher. The first use of staff and clef is also attributed to him but it is doubtful whether he can justly lay claim to originating these. The name of the musician who first had the hardihood to protest against Hucbald's crude progressions of fifths (called *Organum*) is unfortunately lost to posterity, but it is possible that he was an Englishman, for the early writers attribute the invention of counterpoint to the English. It was Franco of Cologne, however, in the twelfth or thirteenth century, who gave to the advanced style of music an equally advanced notation. He cannot be credited with having invented the entire system of notation; that was built up through the ages and its invention belongs to no one man, but Franco cer-

tainly formulated it into a sensible system and wrote an important book about it, called "*Ars Cantus Mensurabilis*" ("The art of measured song") which is the earliest practical and intelligible treatise on music extant. He fixed and defined the staff,\* and the clefs (the F clef being the most ancient and important at that time), and for the first time used *notes*, which he gave in different shapes corresponding to their different lengths. The names of some of his notes, as the Brevis (double whole note,) the Semibrevis (whole note,) and Minima, (half note) are still used in the English nomenclature although the present rhythmic system would seem to make these names impracticable.

The name of Adam de la Hale deserves a place in this portion of our list, for he was the first composer who is known to have composed properly-formed part music. He was a *trouvere*, or minstrel, of North France, and existed at the end of the thirteenth century, which facts are very nearly all that can be ascertained about him. He was called the hunchback of Arras, although it is doubted whether he was deformed. He composed the first French comic opera, being thus the founder of a school that has flourished ever since in his country.

The next of the originators in music was Jean de

\* See essay on "*Notation*."

Muris, or de Meurs, who was not only the first to apply the word *counterpoint* to the then new style of composition, but was the first to compose in florid counterpoint. He existed in the fourteenth century and was predecessor to a host of skillful composers who brought music to a higher level than it had ever before attained, although in their works there was far more of intricacy and ingenuity than of musical feeling. Emotion had not yet been recognized, at least by the schools of that epoch, as the true basis of music; their works were rather from the head than from the heart.

The first real school of composition was that of the Flemings, or Belgians. The rise of this set of composers cannot be placed much before the year 1400, and one cannot find a systematic style of work in musical construction which would satisfy modern critics, before this epoch. Therefore the art of composition cannot be proved to have an age of even five hundred years. Canonic imitation was fairly well developed by the pioneers of this school, first among whom in point of chronology is William Dufay, (1380-1430), who has a good right to be mentioned in our list of musical founders and reformers. Although the very beginnings of canon can be found in the English "Six men's Song" entitled "Sumer is icumen in," Dufay may receive the credit of being

the first to systematize this style of work, and also of having much enlarged the limited scale system of Guido. His fame extended far beyond Italy, where he was engaged during the larger part of his life in composing works for the Pope's chapel in Rome. His works had more of expression than one would imagine possible in those early days, and in this respect were more natural and praiseworthy than those of some of his successors where pedantic skill began to usurp the place of emotion. None the less the labors of such early workers in the mines of music gave a rich legacy to the eighteenth and nineteenth centuries; they gave to the world the crude ore, which Bach, Beethoven and the later composers worked into loftiest shapes: their labors can be compared to those of the old alchemists from whose plodding studies so much of modern science has sprung.

Johannes Ockeghem, generally spelled Ockenheim, (1430-1513), is the next great name on the list of musicians to whom the world owes much. He followed in the footsteps of Dufay, but his compositions have more form and symmetry, although the pedantries alluded to above began to appear frequently in his works. Difficult canons, generally four-voiced, and many of which have to be solved, like problems, by mystical words and phrases at-

tached, were among these. The mediæval workmen were laying the foundation of music, rather than building a beautiful edifice. Kiesewetter proves that it was Ockenheim's work that diffused the art of music through different countries, and that he is genealogically the father of modern music.

It was not only in composition that great activity was displayed during the fifteenth century; the organ had been greatly improved, and great performers on this instrument began to appear; the lute was performed frequently as an accompaniment to song, and secular instrumental music had a worthy beginning in solos composed for this instrument, while in 1502 Ottaviano dei Petrucci brought forth the momentous invention of printing music with movable types, an innovation of as much importance to the progress of music as the works of any composer whatever.

Ockenheim's pupils began to spread over Europe, and with them went all the skill and learning of his school. Professorships of music were established in different universities, and a vast activity was displayed in an art which the church took especially under her protection. Josquin des Pres (1445-1521) was the greatest of Ockenheim's pupils. He was a reformer in the best sense of the word, departing from the formal rigidity of his master and of the

older school, and giving to music a freedom and geniality it had not before possessed. Des Pres is classed by Kiesewetter as one of the leading musical geniuses of any age, and the great German historian Ambros joins in the tribute to his ease and beauty of construction. He was a man of culture and wit, and was fortunate in living in a golden period of Italian art, and in being thrown into contact with many of the leading spirits of his time. His humor sparkled through much of his music, but was naturally not more refined than his epoch; some of the subjects he chose for his muse were not only undignified but remarkably vulgar. His arrangement of the favorite song of an Italian monarch who had no voice, with a single note (pedal point) for the unmusical king, was a touch of irony which Mendelssohn, less satirically, imitated centuries after in the part allotted to his voiceless brother-in-law Hensel, in "Son and Stranger."

Orlando di Lasso\* (1520-1594) has generally been considered as the culmination of the school which began with Dufay and Ockenheim. He composed *over two thousand works*, many of them large and well-developed compositions. A more successful life than his cannot well be imagined. Gifted as a boy with a beautiful voice, well favored in person,

\* In the native tongue of the composer the name was Roland de Lattre.

and pleasing in manner, from the beginning to the end di Lasso was the favorite of princes, the pet of the courts of Europe. Poets sang his praises, historians lavished on him their choicest adjectives: "Orpheus drew the rocks to him, but Lasso could have drawn Orpheus," says one adulatory writer; "Hic ille est Lassus lassum qui recreat orbem; discordemque sua capulat harmonia," is an epitaph written by another. Lasso was the last of the celebrities of the Belgium school. This school of composers was, as already intimated, the dawn of music, the foundation of harmony and counterpoint, and it had given to the world in the two centuries of its existence, over three hundred composers of more or less eminence. That many of its leaders exerted their influence in Rome was but natural, since the Popes drew around them all the great artists of that epoch to work in the cause of the church.

One of the great reformers, however, was settled in Venice, and there exerted an influence which was fruitful in good results. Adrian Willaert (1480-1562) was the organist and director in St. Mark's cathedral in Venice, and not only won the foremost rank there by his compositions, but emphatically deserves the name of inventor and reformer in music, because of the important innovations which he introduced. Chief among these was the tempered



scale,\* a modification of the scale of nature that alone made music on keyed instruments practicable. The scale of nature, with its varying intervals, beautiful in progressions and harmonies, and eminently fitted for the vocalist or violonist, could only be employed on the organ when modulation was absent, and the work remained entirely (or nearly so) in one key. By the simple device of dividing the octave into twelve equal semitones, Willaert solved a problem that, although not of vast importance in his day, when modulations were but sparingly used, became each century of greater dimensions. This reform, because of the reason stated, was but slowly adopted by the world. As the field of music began to enlarge, a system of partial temperament was adopted which allowed the organist to play in a few keys closely related to F and C, without getting discordantly out of tune, but such keys as F-sharp major, D-flat major, etc., were deemed altogether unnecessary, and were not used until a much later epoch. Willaert was the founder of the Venetian school of composition of that time, a school which in the seventeenth century gave forth many eminent composers, and exerted a direct influence upon the German school of a later epoch. He was the first

\* Zarlino and others deserve some credit in this matter, but Willaert was the first to broach the theory of the tempered scale with clearness and logic.

composer to write music in six, seven, and even eight voiced harmony. He was also the first to employ two and three choruses in large religious works, a great heightening of effect whether used simultaneously or antiphonally. Willaert has also been held to be the inventor of the Madrigal, a form of vocal composition which was the flower of the contrapuntal period, at least among the shorter vocal forms.

It is evident from all these deeds that the name of Adrian Willaert was by no means the least among the famous galaxy which formed the glory of the Flemish or Belgian school, and this school embraced on its roll of fame almost all of the pioneers in that art of *combining* tones in moving progression (as distinct from mere melody) which is to us the true life and beauty of Music.

The Belgian school came to its end in the sixteenth century, but there was no interregnum in the onward progress of music, for at once there sprang into existence an Italian reformer, who, contemporary with the last of the Netherlanders, composed music before which even we in the nineteenth century stand in silent wonder. In 1514 was born at Palestrina in the Roman campagna, Giovanni Pierluigi, the most eminent of all early contrapuntists\* whose fame has made the name

\* Some authorities give the date as 1528, 1524, or 1529.

of the little city where he was born, immortal. He began the study of music at Rome, at a very early age, under Claudio Goudimel, one of the Belgian masters, who afterwards was murdered in the terrible massacre at St. Bartholomew. He advanced rapidly and soon became a chapel master of the Vatican. He soon brought out a volume of masses, and it may be recorded that these were the first important musical works published by an Italian composer. The Belgians had, up to that time, entirely dominated the music of Italy. Shortly after the year 1550 Palestrina married. Of his wife little is known, save that she bore him four sons, and that the wedded life of the master seems to have been an exceptionally happy one. The book of masses mentioned above had been dedicated to Pope Julius III, and very soon this pope offered him in return, a position in his private chapel as one of the singers, at a higher salary than he was receiving as chapel master. As Palestrina was a married man, this appointment was a bold violation of the rules of the papal college, but none the less the post was accepted.

Palestrina was unfortunate in the early death of the popes who were most friendly to him; scarcely had he entered on his new duties when Julius III died. His successor, Marcellus II, who was also predisposed in favor of the young composer, died

after holding his position twenty-three days, and Paul IV, who followed, dismissed him as being too poor a singer to fill a position in the choir, and because he would have none but celibates in the papal musical service. Spite of the fact that the potentate tempered this dismissal with a small pension, Palestrina was so overcome by it that he took to his bed with a severe attack of nervous fever which came very near finishing his life before his work was fairly begun. The best possible remedy for his despair soon came in the shape of another appointment as chapel master at the Lateran. After a transfer to another church, he finally again became *maestro* at the Vatican. Now his works began to pour forth in a voluminous manner, and he began to show that he was able to use all the science which he had acquired in the school of the composers of the Netherlands, and yet break the fetters of their pedantry. Madrigals, masses, sacred works of all descriptions began to appear from his pen, and he, more than any of his predecessors, seemed to have acquired the art of giving expression and meaning to his music, illustrative of the words to which it was attached. Music in the church was certainly at that epoch not always of a reverent character. The Flemings would at times show their skill by weaving an entire mass around a drinking-song, and frequently the measures of

vulgar street-songs, sung as *Canto Fermo* against a sacred discant, would exhibit the learning of the composers far more than their piety. Palestrina changed all this. Some doubts have been thrown upon the story of his having done so by a public test in which his "*Mass of Pope Marcellus*"\* altogether vanquished the other schools of work, but there can be no doubt about his having brought church music in Italy to a higher standard than it had ever before attained.

If to our ears his masses seem to lack emotion and do not represent different phases of feeling, we must bear in mind that polyphonic writing can never produce all the pathos of homophony, and that dignity was the chief essential in a service that was and is rather a sacrifice than a prayer, and which should maintain something of the lofty impassive character of a Greek chorus. The "*Mass of Pope Marcellus*" remains a monument of the pre-romantic school, the greatest, most earnest, most beautiful musical work of the sixteenth century. It was immediately appreciated at its proper worth, and pope, cardinals, and papal choristers all agreed that it was the acme of ecclesiastical music.

\* Ambros, the best of musical historians, has cast a doubt upon Palestrina's reforms, but the consensus of opinion of later writers is that this mass saved counterpoint at a time when it was about to be banished from the service of the church.

As a recompense for this great achievement in the cause of art, Palestrina was appointed composer to the pontifical choir, a post which was created especially to reward the singer who had been so ignominiously dismissed years before. The jealousies of the papal musicians which soon displayed themselves, availed nothing, and during the pontificate of seven different popes he held undisturbed possession of his post, which although an honorable one, was not a well-paid one, nor did the dedication of a set of magnificent sacred works (in which the famous mass above mentioned was included) to Philip II of Spain, at that monarch's own request, produce anything more substantial than a message of thanks. Nevertheless all of his works, secular as well as sacred, (the former being very few in number) went through many editions, and must have added something to his slender income, while the patronage and friendship of Cardinal d' Este prevented absolute poverty coming into the later years of this great composer, and when he lost this powerful patron, Giacomo Buoncompagni, nephew (or son) of Gregory XIII, came to his aid and established a large series of concerts which took place under Palestrina's direction. Yet at no time in his career was Palestrina what could be called a prosperous man. He had very few private pupils, not caring to spend his time in any but the

creative branch of art. Domestic afflictions were many in his modest life. Of his four sons,\* three, whom he had carefully instructed in music, died just as they were beginning to evince the fact that they had inherited some of his genius, and the one son who survived was a dissipated and worthless man. Yet even these afflictions did not abate the ardor of his creative genius; he composed with unflagging zeal up to the very month of his death, and in looking over the works of his old age (he died at the age of about eighty) one finds no diminution of power or lack of fire.

Pope Sixtus V, a man of considerable musical insight, appreciating the labors of Palestrina, endeavored to give him a somewhat higher position in the service of the Vatican, but his good intentions were frustrated by the intense and active jealousy of the singers, so that the semi-penury of Palestrina's career remained unabated to the close.

It is utterly impossible in the limits of a brief sketch even to name the different compositions of this leading ecclesiastical composer of his time. He wrote ninety-three masses, many of them for five, six, or eight voices, sixty-three motettes, mostly for eight or twelve voices, and offertories, litanies, lam-

\* Some recent evidence has been discovered that the composer had but three sons of whom two died.

entations, hymns, magnificats and madrigals without number. His death occurred at a timely epoch; the zenith of the old contrapuntal school had been reached, a revulsion was about to take place in favor of romantic, emotional or dramatic music. The very year of his death (1594) witnessed the completion of the first opera.

With the decease of Palestrina counterpoint began to languish in Italy, the school of dramatic music relying rather upon homophonic effects for success, although no regular system of homophonic treatment had yet been formulated. It was now that Germany came forward as a musical power. That country had always been musical in one sense; the people had always enjoyed music, and even if no great musical geniuses had yet been produced, a vast number of musical talents had kept the sacred fire burning briskly. It will be unnecessary to do more than give a mere synopsis of the reformers at present. The Minnesingers were the first of the German musical reformers, and brought secular music to an astonishing height at a time when even the Flemish school of composers had not come into existence. Yet their influence upon the art of music was not a very great one, for they did not, like the Netherlanders, establish rules, and make of music a fixed science, and they were too much given to improvisation. Nev-



ertheless they were among the best exponents of the natural and poetic side of music in mediæval times. The Meistersingers were not reformers in any sense, but copied as far as they could, the music of the Minnesingers, while following the laws that had been laid down by the Flemish composers.

Martin Luther stands out as the first great musical reformer of Germany. His chief musical reform consists in the reconciliation of the classical and popular schools of composition. He brought counterpoint to the people by having their most popular songs set in a worthy musical manner for the service of the church.\*

Lucas Osiander (1586) and Hans Leo Hassler should be mentioned as reformers in music. The innovation which they made may seem a very slight one, but it was none the less of great importance. It was the giving of the melody, in part music, to the highest voice, the soprano. To us it seems self-evident that this voice should carry the tune, but it was not so with the early composers. They desired to make the most of their discant, and the melody, given in the tenor, in a part-song, served only as a peg whereon to hang the counterpoint. The great host of chorale composers who followed this epoch were undoubtedly a great influence in

\* See Elson's "History of German Song," chapter VII.

German music, or rather in Protestant music the world over, but they must be regarded rather as developers than reformers. Of the reformers in opera, both German and Italian, we shall speak in a separate article. Let us now rather turn our attention to the pioneers in instrumental music. The instrumental music of mediæval times was crude enough. In the secular field it was given chiefly by trumpets and drums (which were *par excellence*, the instruments upon which the nobility and gentry might practice) and harps and fiddles; but in the sacred school of composition there was a much loftier instrument to deal with—the organ. It was in Venice that this instrument received its chief development, but the names of the inventors of the earliest improvements upon the organs which came from the east, have been lost. The fact of the organ having come to Europe from the Orient in the middle ages is an interesting one, for since the organs of the ancient world (of Imperial Rome especially) were made in Alexandria it is not improbable that when the night of the dark ages descended upon Europe, some of the musical arts which flourished under the great empire took root in a more Oriental civilization. It was a German organist, residing in Venice, named Bernhard, who invented pedals for the organ, or at least greatly improved them; he was

organist to the doge of Venice in 1470 or 1471, and it is probable that his improvements were made at about this time. In this century also, reed pipes were added to the instrument, greatly adding to its variety of tone. Venice possessed the greatest of the early organists, paying far more attention to the instrument than they did at Rome, where the church aimed rather to develop vocal music. Claudio Merulo, Andreas Gabrieli and Giovanni Gabrieli were among the first and most famous of these organists, and their fame, and that of Willaert, soon attracted many Germans to Venice to study the instrument under them. From this time forth Germany seems to have displayed a fondness for instrumental music. Such men as Schütz and Hassler, studying with the two Gabrielis, brought back to their native land an advanced style of instrumental work, which soon began to leave the Italian manner and become distinctively German. Soon after this epoch, that is in the seventeenth century, we find the greatest organists of the world in Germany. Organ playing, as in fact almost all instrumental work, had thus far been chiefly an auxiliary of song; but now the German organists began to elevate it to the rank of an independent art. They had already won a little independence for their instrument by playing plenty of interludes and postludes to the chorales which they accompanied, but now came the

first great reformer in this field of musical execution — Michael Praetorius — who introduced melodies upon the instrument which were not derived from the hymn-tunes, but were properly constructed and characteristic organ movements. Praetorius was born in 1571 and died at the age of fifty. He deserves mention not only as organist but as one of the most voluminous writers on music of his day. Many a fact relative to the instrumental customs of his time which would otherwise have been lost, is preserved to us in his weighty tomes. There were other celebrated organists of the same family name (the German name was Schultz) contemporaneous with this author and musician, but he only, deserves the name of being the first who developed the independence of the organ. Samuel Scheidt (1587-1654) was the first to entirely formulate this independent use of the instrument; his *Tablatura Nova*, published in 1624, may be looked upon by concert organists as the very beginning of their art. Following these pioneers, came a whole race of organists and as the organ, being an instrument without accent, is best suited to produce polyphony, where accent is reduced to a minimum, the science of counterpoint flourished apace in Germany during the seventeenth and eighteenth centuries, while it was gradually declining in Italy.

The great era of musical reform took place when the emotional idea began to assert itself pre-eminently, and skill and ingenuity, although still recognized as important factors in the art, no longer precluded feeling and expression. This occurred between 1585 and 1610, and this period may be called the *renaissance* epoch of music. There is no quarter-century in history which brought forth so many reforms as are contained in this. As the old alchemists in endeavoring to discover the philosopher's stone, brought forth something of more practical value—the science of chemistry—so the Florentine nobles and musicians, Count Vernio, Galilei, Peri, Caccini, and others, in seeking to re-establish the ancient Greek drama in all its splendor, evolved something of yet greater value—the Opera. This in itself was a reform, or rather an invention, which outweighed anything that had been done in music since the establishment of counterpoint by unknown musicians, the foundation of length-notes by Franco of Cologne, or the discovery of solfeggio by Guido of Arezzo, and it brought many other reforms in its wake. The old chanting style of singing was no longer possible and as a consequence the longest notes of the old system, the maxima (equal to eight whole notes), and the Longa (equal to four whole notes), soon became obsolete, while the brevis, (two whole notes), was rarely

used, except in final cadences.\* Thus the semi-brevis became very soon the unit in notation and the rhythms began to simplify themselves.

The writer has in his possession a rare volume by Zarlino, the commentator and teacher of music, dated 1562, in which all of the old complexity is still inculcated. The rhythm marks at this time were to some extent tempo marks as well, and had a direct bearing on the value of the notes. If the signature were any of the following,  $\Phi$ , C, or  $\Phi$ , the values of the notes were as above indicated, and the rhythm was called equal (or *imperfect*, as some of the writers style it); but if the mark were thus O, C,  $\Phi$ , or O, the brevis became of the value of three semi-breves, and each of the above signs had distinctions in the progressions which it will be unnecessary to reproduce here. The rests were, even in those ancient days, quite akin, in notation at least, to those of our own day, but also changed their values as indicated above. Roughly stated, the first series of the above signs represented 2-2 or 4-4 rhythm (it is utter nonsense to suppose that the second of the hieroglyphs was ever intended for a "C," as an abbreviation for "Common Time," as is so erroneously taught by some misinformed musicians) while the second series represented 3-4 or 3-2 rhythm. At first sight it

\* See article on "*Notation*."

seems strange that the latter should have been called *Perfectum*, and have been preferred by many of the ancient composers, until we learn that the object was to represent the Trinity in music, and therefore dear to the heart of almost all of the monkish composers of mediæval times.

With the rise of the new school the complexity vanished and our modern system of rhythmic divisions began. The older music had been divided only into phrases, but the operatic music necessitated, and received, the bar line. The clefs, too, began to change, and the almost constant use of the F clef began to give way frequently to the employment of the C clef, and even the G clef began to appear. As feeling and sentiment began to be the most important matter in music, signs of expression began to be used. "Adagio" was, we believe, the first of these signs, and misspelt "Adazio" at that. The signs of crescendo and diminuendo were not long in following, and as a musical form was soon evolved which symmetrically ended as it had begun, the words "Da Capo" very soon obviated the necessity of reprinting the first part of every aria.

The Opera was not the only great musical production of this noble epoch; the oratorio was established almost simultaneously with it, for while the Florentine nobles were zealously laboring to establish

secular music (and it is no exaggeration to say that secular music had its origin in this epoch, spite of the previous work of the Troubadours, Trouveres, and Minnesingers), an equally zealous priest — St. Philip Neri — was laboring to give to sacred music a more attractive and popular aspect, and his weekly evening services in which a Scriptural tale was given with musical adjuncts, were called “ oratorios ” from the fact that they were not given on the altar, but in the oratory of the church.

These great musical forms were not the only ones that sprang into existence in this period of great musical activity. The Cantata, a very vague form at first, began to flourish. At first it was merely a cycle of songs, generally for a single voice, but it soon became more elaborate, although not more definite, and it would be difficult to define, even today, exactly what is meant by the word. Its etymology is, however, clear enough, it having arisen from the word *cantare*, “to sing,” and therefore signifying merely a “singing piece.” The instrumental forms betrayed no less activity than the vocal at this time. The Fugue (from *fugare*, “to fly,” and meaning that one part flew before the other) was a legacy from the preceding century, and had not yet become a fixed form such as we are accustomed to to-day ; it was at this time what we should



define as a canon, for in a quaint musical dictionary of the time we read, "A Fuge [*sic*] is where some of the parts begin a certain aire, and the other parts begin some time after y<sup>t</sup>, imitating ye first and repeating the same aire throughout all the parts." An instrumental companion to the Cantata, however, was at once found in the "Suonata"\* or "sounding piece" (*i. e.* "instrumental piece") which arose about this time.

The Partita or Suite which also originated about this time, was at first a succession of pieces, frequently dance movements, of irregular shape, and quite free in order and style, although generally having a slow movement in the centre and a quick one at the end. It took a more regular shape in the next century. In fact, if the beginning of the seventeenth century was the era of creation and invention, we may look upon the eighteenth as the epoch of elaboration; the rough gems which were unearthed in the former, were polished in the latter age.

After the rise of Italian opera, the suite, the old Sonata, and the other vocal and instrumental forms of the beginning of the seventeenth century, music remained stationary, or at least without radical changes for a hundred years. The art of counter-

\* This important form has been traced in a separate essay in this volume, and requires no additional comment here.

point gave way, in Italy, to a use of harmony, even though the laws of the latter science were not yet formulated. Intellectual music gave way before the emotional and melodious, all over the civilized world. Only in Germany did polyphony resist the encroachments of homophony, and a race of contrapuntists arose which was even superior to that of the old Italian school, using all the ingenuity of the older masters, but adding thereto a tunefulness and an agreeable style which were unknown in other days. The labors of this school reached a climax in the works of Bach.

This great master was certainly one of the most eminent of all musical reformers, not only because of his establishment of rules in certain kinds of music that had been very vague before his time, but because he invented a new instrument and because he made the domain of composition very much wider than it was before his time. We have alluded elsewhere to the invention of the tempered scale, the first thorough elucidation of which was due to Adrian Willaert. Spite of the evident advantage of the new system of dividing the octave into twelve semitones, custom was stronger than practicality, and the world only partially accepted the new theory, using what was called a system of "mean tones" which put a few keys into accord with the natural scale. As a con-

sequence compositions were very restricted in their range of keys and modulations.

In a book by John Playford, (in the possession of the writer), three-fourths of a collection of some fifty songs are in the key of G-minor. Such keys as B or F-sharp major were never used. It was Bach who broke the fetters of the natural scale. The compromise called "equal temperament" had been sufficiently explained to the world, but no one had yet practically introduced it by using the distant keys with the same freedom that the keys of F, C, or B-flat, with their corresponding minors had been employed. This was left for Bach to do, and right royally he did it. "The Well-tempered Clavichord" (meaning a clavichord that had been tuned in equal semitones) has a double claim upon our respect, for it is not only a magnificent collection of preludes and fugues, but it was the pioneer in establishing the equality of all keys, as it presented compositions in each of the twenty-four keys, major and minor.

Regarding the effect of the tempered scale as compared with the scale of nature, the following facts, not generally known to amateurs, may be stated. The tempered scale is close enough to just intonation not to shock the ear of any musician (especially on the pianoforte) and admits of modulations freely into all

keys. The interval of the major third is, however, an exception to this, and causes the major triad to sound somewhat harsh. On the organ the major triad is especially disagreeable when tempered. The tempered scale is, after all, only a compromise, an escape from a difficulty, and while it is necessary upon keyed instruments, is adhered to far too faithfully by violinists and vocalists, who, when unaccompanied, could obtain far richer, mellower, and finer effects by keeping to the scale of nature. It would be well if vocalists were trained to sing *both* the scale of nature and the tempered scale, and were to practice frequently with an enharmonic instrument. The question is by no means settled yet, as everybody who has heard the delicious sweetness produced by using the natural scale knows, but the compromise practically founded by Bach was a most valuable one.

Bach was also a reformer in the field of instrument-making, he being the inventor of an instrument between the violoncello and the viola. This was a violoncello with a treble (E) string added, and was called by him the Viola Pomposa, or the Violoncello Piccolo. He wrote a Sonata for the instrument, which has become obsolete. In theory of composition Bach was also prominently active, being the first to thoroughly reconcile the antagonism between

the old church modes and the modern harmonic system. He often used the old church modes, but treated them in a manner more consonant with the modern harmonic principles than any of his predecessors.

In the musical forms Bach claims our utmost homage, nor is it necessary to go beyond the bounds of historic accuracy, as some of our enthusiastic writers have done, and claim for him an influence upon the modern sonata, a field in which he is not to be ranked even with his son, Philip Emanuel Bach. He none the less established and reformed the instrumental shapes of his era; the fugue especially became in his hands a perfect form, the gem of the instrumental side of the contrapuntal epoch. The fugues of the sixteenth and seventeenth centuries had but a vague shape, the definitions of the early historians pointing rather to canonic imitations than anything else, as the foundation of fugal music. In England during the lifetime of Handel, every instrumental piece that had contrapuntal imitations was dubbed "a Fuge," and even in Germany no clear definition of the form was made until Bach brought out his great "Art of Fugue" which remains a standard for all time. Bach's devotion to this form cost him his eyesight, for the blindness which came upon him in later years, has been traced to the great strain

he put upon his eyes in bringing forth the above-mentioned work. Finding that no publisher dared undertake it, he engraved the copper plates of the book himself, in order that the world might not lose the system he had elaborated; only one example out of many, of the working in "art for art's sake," which we find in the career of this great musician.

The Suite, one of the most pleasant forms of the contrapuntal era, received thorough attention at the hands of Bach. The Suite is not as expanded a form as the Sonata or Symphony but it is a form much better suited to counterpoint than the latter, and as it was less severe than the fugue, it speedily became the most popular instrumental form of the seventeenth century, as well as of the first half of the eighteenth. To this form Bach gave a regular succession of movements, although retaining the monotony of key which was an element of weakness. He invariably gave the stately Sarabande the central position in these works, thus allowing it to fulfill about the same mission that the Andante does in modern Sonatas and concertos. The key (as already intimated) was the same in each of the six or eight numbers, and in this matter Bach was very rigid. Symmetry, and regularity of key, was with him a very essential part of the musical creed.

Bach's Suites will always remain models in their

school, and his fugues in a higher field. We must add that these works brought in their train a very important reform, a more advanced style of fingering. The old fingering which scarcely used thumb or little finger at all, was doomed, when these works were composed, and in the Fugues and Suites of John Sebastian Bach we find the beginning of modern piano technique.

Of the sons of Bach, but one was really a reformer in music, and this was the one who stood as the connecting link between the contrapuntal and the harmonic epochs, "the father of modern pianoforte playing" — Philip Emanuel Bach — who might also be very justly called the bridge between Bach and Haydn. It was Philip Emanuel Bach who founded the technical principles of modern pianoforte music, who gave to the scales a regular fingering, and who first brought the principles of homophony to the piano. Pianists must rank him with the great reformers for he first made the really technical study of the instrument possible.

Gluck, of course, is to be named in the honorable list of those who brought a new significance into music. Although his triumphs were achieved in France, it is no hyperbole to call him the founder of *German* opera. He certainly had a herculean reform to effect, an Augæan stable to clean. When

the Italian opera arose, it was a progressive step, but one which soon deviated from the right path, and became a hindrance to true art-development. Infatuated and intoxicated with the emotions which could be represented in the new style of music, the operatic composers soon made a mistake in placing music above poetry in the marriage of these two arts, and instead of interpreting the emotions of a poem, the composer would often force the verses into a preconceived shape, whether their character admitted of it or not, merely aiming at musical contrasts and not at dramatic fidelity. Thus arose the *Aria* form of the ancient composers in which the first theme always ended as well as began the composition. Gluck first attacked this form as untrue to nature although affording good musical contrasts, and went yet further in demanding that the accompaniment, which had hitherto been only a support to the voice, should become a part of the picture, and aid in portraying the subtle meanings of the words. Excellently did he achieve this; he did not discard melody, but made it subservient to the situation represented, and while the orchestra was still a noble support to the voice, it became also a part of the dramatic effect of the whole. Such intellectual points as causing a chorus of lost spirits to end upon a chord of the diminished seventh, to intimate that sin was a disso-



nance that never could be dissolved, began to appear. Such graphic touches as the barking of the dog Cerberus (represented on contrabasses) when Orpheus approached the gates of Hades, and the muttering of the dark-toned violas, to illustrate the gloomy soul of Orestes the matricide, began to dignify and enrich the accompaniment, and the principles which we now recognize as being the fundamental truths of operatic composition were first formulated and proved by Gluck.

While Gluck achieved this for the operatic form, another reformer had arisen in the instrumental field. This was Haydn — “the father of instrumental form.” In 1759 he had produced a little work for eight instruments, in three movements, and called it a “Symphony.” This word had previously been a much abused one, applied indiscriminately to prelude, interlude or postlude, but it was now to have a more definite and important meaning, as an orchestral sonata. Haydn really founded the sonata form, although some of his predecessors, and contemporaries, Kozeluch for example, accidentally touched upon the form but left it without discovering its great significance. The germ of the form in fact, may be discovered in some of the works of Philip Emanuel Bach, which Haydn carefully studied, but which Bach had never either elaborated or permanently fixed.

As Haydn was the first to see the adaptability of the sonata form to the uses of homophony or harmony, and to establish its usage by composing hundreds of works (symphonies, sonatas, string quartettes, overtures, etc.,) in this shape, one would imagine that the hair-splitting theorists who delve into antique scores and merely bring forth accidental resemblances, would be silenced, and that Haydn might take his place among the great founders and reformers on the musical roll of fame without cavil.

Beethoven's reforms extend chiefly into the field of instrumental, symphonic music. His improvements of the sonata form as applied to the piano cannot exactly be classed as inventions, since Haydn and Mozart had given forth the fundamental principles, and the new and princely edifice was built upon their foundations. But in the field of symphony Beethoven brought forth many new things. He elevated the humbler instruments to a higher plane and gave them their first real significance. The Kettledrums which had been purely rhythmic before, the contrabasses which only gave forth the fundamental bass, the horns which had no romantic and brilliant work, were all given positions of real significance in his orchestral structure. In his second symphony he did away with the minuet which Haydn had used so conscientiously that it became a fetter, and replaced

it with the freer and more beautiful Scherzo. In programme music he brought forth, not the first instrumental tone-picture, for Bach, Rameau and many others had preceded him in this, but the first application of objective detail to symphony. In the Ninth Symphony, by his introduction of voices he opened the door to the Wagnerian theories. In the domain of opera and song, however, Beethoven cannot be classed as a great leader, spite of the beauty and grandeur of "Fidelio," "Adelaide," and other isolated instances. Of the reforms of Wagner little that is not already known can be said. He has opened an entirely new path in music, yet even he has not actually been the first to use many of the devices which the world credits him with. The *leit-motif*, for example, has existed from the time of Mozart, and perhaps before it, the dramatic use of the orchestra comes from Gluck, but certainly Wagner gave to these devices a new significance. It has been said that, if Napoleon had not had an attack of indigestion, he would have won the battle of Waterloo, and the entire history of the world would have been changed. Throughout all history, the careful student finds slight events occurring, which, in their results, attain colossal proportions. Napoleon III, in his famous History of Cæsar, maintains that these "ifs" are not of the importance which many historians attach to them. He says, in sub-

stance, that, while a small match may kindle a large conflagration, the materials for the fire must be gathered together by a long series of events. The single seemingly slight circumstance which may cause a great war or a vast schism is really but one link of a chain. Although the truth of this proposition is self-evident, the "ifs" of history are none the less interesting, as they are often the only visible link of the chain.

Musical history and progress, as we have seen, also has its "ifs," which are not less interesting than those of the political or diplomatic field, and we can best sum up the work of many reformers with a few of these.

"If" Pythagoras had not studied science with the Egyptian priests, he would not have invented the Greek system of music, which afterward was adopted in ancient Rome, then at a later epoch by Saints Gregory and Ambrose, and thus has extended its influence down to our own time. In such a case, our music might have received a greater tinge of Orientalism (Hebraic or Arabic), and we should be singing in third tones or quarter tones instead of tones and semitones.

"If" Huebald, the monk of St. Amands, had not (shortly before the year 1000) invented the crude system of harmony called *Organum*, the prohibition

against consecutive fifths would not stand so rigidly in our text-books of harmony today. Huebald's system consisted entirely of consecutive fourths and fifths, and caused a revulsion of feeling against their use as the taste in music became more refined.

“If” there had not been a hymn to St. John written, at about the same epoch, with the first note of each line one degree higher than its predecessor, the syllables of the vocal scale would not have been invented, and solfeggio might have remained unknown.

“If” Martin Luther had not been a singer, the lofty chorales of the Reformation might never have been written, and hymnology today would be vastly different.

“If” Palestrina had not existed at a critical epoch (in 1565) to write a mass—the *Missa Papae Marcelli*—in a competitive examination of the music best adapted for the Catholic Church, the council might have banished counterpoint from the musical service, chanting would have been adopted, and the masses of Bach, Haydn, Mozart, and Beethoven, would never have been composed.

“If,” in 1594, in Florence, the musical-literary society which aimed at bringing back the palmy days of Greek drama had been composed of the skilled composers of that epoch, the Italian opera, instead of

being dramatic in its musical effects, would have been contrapuntal in its character, and would not have made its way so rapidly into foreign countries. In this case, the operas of Handel, which were made chiefly for the English market, would never have come into existence.

“If” Handel had made a great success with his operas, he would probably never have written his oratorios.

“If” Rossini had never existed, the operatic forms of Gluck would have been followed; and many of the reforms which Wagner has effected would have been made in the early part of the century.

But all these “ifs” and all these reforms teach us that the art of music never stands still; it changes more than any of the arts from age to age. The music of Haydn seemed overlaid to his contemporaries; today we find it too simple. It is this element of change which is the surest guarantee of the eternal youth of our art. Scarcely has music begun to grow conventional in any branch when there arises a reformer who gives to it some entirely new direction, some new mode of construction, unheard of before, and at once a virgin field is spread again before the pioneer. It was thus with Peri and Caccini, with Gluck, with Haydn, with Beethoven, and with Wagner, and will be so in the centuries to

come. Especial honor will always belong to those who first open the new paths, and who break the old fetters, an honor which should the more readily be paid by posterity since it is generally denied by their contemporaries ; and in thus mentioning a few of the greatest we have brought but a slight tribute to the host of Reformers in Music.

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## THE RISE OF THE SONATA.

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OF all the forms of instrumental music of modern times, the sonata form may, with justice, be said to hold the highest rank. It must however, be borne in mind by the reader that, in speaking of the sonata, we do not allude to merely the piano composition of that name, but all those compositions which have sprung from it, such as the concerto, the trio, the string quartet, the concert overture, the symphony, etc. As the essence of the instrumental and vocal works of the Middle Ages, after the invention of the barbarous *organum* of Hucbald (which was merely an accompaniment of empty fifths or fourths to a given melody), was crudely contrapuntal, it is natural that the canon (in a very free and vague state, however), should have been the chosen form of many of the earliest works, and that the sonata should have remained for the development of comparatively modern masters. Yet the sonata owes its rise to the music of a very early epoch. It springs from the popular instrumental music of a very distant era.



While the severe composers of mediæval times were evolving their contrapuntal studies, the people in all European countries were enjoying themselves with a music of less ambitious and more jovial character. Dances were composed of marked and attractive rhythm, differing essentially from each other in character, and capable of very contrasted effects. In Spain were the stately *Sarabande*, the dignified *Pavane*, and the more rapid *Loure*; in Italy, the gay *Courante*, the sedate *Chaconne*, and the quiet *Passa Mezzo*; in England, the Hornpipe, the Country Dance, and others embraced in the general Continental appellation of *Anglaise*; in Germany, the cheerful dance known in the works of Mozart and others as the *Danza Tedesca*; in France, the noble *Minuet*, the half-playful *Gavotte*, the merry *Branle*,\* the dashing *Passe-pieds*, and the pleasing *Rigaudon*; and, in all of these countries, the hearty *Gigue*.

France was the dancing country *par excellence*; and it soon assimilated to itself all of these dances, and many besides. From these dances came indirectly the sonata; for from them was formed the ancient *Suite*, and from the *Suite* gradually sprang the sonata. The old sonata, as used by composers before the time of Corelli, may be dismissed at once, as having no connection with the modern sonata.

\* The original of the Bourrée.

Frescobaldi, for example (born 1587), writes a sonata in one movement, and in no part of it attempts any contrast of themes or of styles. The fact is that, in the earlier works, a sonata was simply a display piece for some especial instrument. The word itself had its origin in the verb *suonare*, "to sound;" and *suonata* simply meant a "sounding-piece," as the word "cantata" from (*cantare*) meant a "singing-piece." The two terms originally had no significance as to form. But the dances above alluded to had a much more real and intimate connection with the formation of our modern work. The composers of the seventeenth century, particularly in Germany and France, soon began modelling compositions in the dance forms which were so popular. In France, the court patronized and enjoyed this kind of work more than the more learned fugues; and vocal as well as instrumental gavottes and minuets soon appeared, which were not intended for dance use. In using the dance rhythms as disassociated from the act of dancing, a freer treatment became possible; and these compositions began to differ from the dances, very much as Chopin's *Valses* or Rubinstein's *Valse Caprice* differ from a waltz by Johann Strauss.

The essence of form is contrast, and it is not surprising that the composers soon invented a simple form by combining two or three dance-rhythms of

different character into a single composition. At length the *Suite* crystallized into somewhat regular form, which may be represented somewhat as follows :

1. Prelude ; 2. *Allemande* ; 3. *Courante* ; 4. *Sarabande* ; 5. *Gavotte* or *Minuet* ;\* 6. *Gigue*. If this form be compared with the modern sonata, it will be found that, although the great charm of the latter — the development — is absent, yet the resemblance of movements is marked. The sonata, roughly speaking, begins with an intricately constructed first movement, of some degree of rapidity, which may be called intellectual in its character. This is followed by a movement in strong contrast, slow and emotional in its chief characteristics. This is again succeeded by a bright and playful movement, and a brilliant display movement brings the work to a close.

In like manner, the prelude of the *Suite* (as in Bach's *Suites Anglaises*) contained a degree of intellectual treatment ; while the *Sarabande* (like the *Andante* movement of a modern work) came as a calm central movement, in contrast to rapid movements before and after it. The *Gigue* also, which closed the *Suite*, was decidedly a display movement, being more rapid in *tempo* and often more elaborate in construction than any other portion, save the prelude.

\* Or other "Intermezzi."

There were, however, some sonatas among the earlier works, in which, although they were intended merely as "sounding pieces," and were subject to no definite law of form, the composers, recognizing the effects gained by contrast of movements, seemed to arrive at a point very near to that occupied by the *Suites*. The Sonatas of Henry Purcell (1658-1695) are examples of an intelligent musical nature striving after an effect which was only fully attained more than a century later. His twelve violin sonatas are formed with two, three, and four movements each; and the famous *Golden Sonata* of this set contains five movements, — *Largo*, *Adagio*, *Canzona allegro*, *Grave* and *Allegro*, all in the key of F, save one, which is in the relative minor. It is to be noted that, in the *Suites* of this era, the same monotony of key was observed throughout the entire work; and it is the more singular, when we recollect that, in the fugues of the same time, the contrast of tonic and dominant was so readily recognized, and even insisted upon. But the *Suite* form, even with the most elastic treatment, was not to exist in its old shape for any protracted period. Spite of the fact that two great geniuses, Bach and Handel, used it, the constant dance rhythms, unrelieved by any free development, were sure to become tiresome to the musical mind.

It has become customary, with many commentators upon the sonata, to speak of Corelli (1653–1713) as the father of the sonata;\* but, although we have great admiration for the ingenuity and symmetry of much of this old master's work, we can only discover that he adopted so varied a style in his different sonatas that he has in one or two instances anticipated more modern effects. He was not greater in this respect than Purcell; but, in some of his sonatas, we find the beginning of the binary form, to be spoken of later, which eventually became one of the characteristics of the important first movement of the sonata. But he seems not to have kept steadily at any one form, and his efforts at reform were rather tentative than regularly directed.

With Domenico Scarlatti, (1683–1757) a slight advance from the *suite* was made. Of his more than sixty "Sonatas," we can briefly say that, while they are not at all in the cyclus form of the modern sonata, yet they exerted a certain influence toward it; for they contain, in embryo, the form of the above-mentioned *allegro* movement, the most important part of the sonata, having not only the division of this move-

\* The following is a list of some of the old sonata composers: Graziani, Cesti, Lully, Purcell, Corelli, the two Scarlattis, Kuhnau, Buononcini, Mattheson, the Bachs, Händel, Schobert, Frescobaldi, Alberti, Galuppi, Paradisi, and Wagenseil.

ment into two portions as in the later "first movements" of Haydn and Mozart, but a repetition of the first division. But, among the old masters who contributed to speed the coming of this greatest of musical forms, the chief was Philip Emanuel Bach, who may be called the father of modern pianoforte playing, so often has he anticipated the forms and effects of more modern composers. In the sonatas of his father, John Sebastian Bach, we find already the three movements of the sonata as in Mozart's day, and in somewhat the same order;\* but, when we examine the form of these movements separately, the analogy ceases. There is no formal relationship of themes, no development, no coda. In the sonatas of Philip Emanuel Bach (1714-1788), however, we find a contrasting of themes and a brilliancy in modulation, even if we do not yet find the development of themes or their careful relationship as to importance, so that the principal theme may be readily distinguished from the second theme. This composer was especially elegant in his rondos, and there is no question that the careful study of his forms by Joseph Haydn led to the ideas which culminated in the rise of the sonata proper.

Of course, the sonatas of Philip Emanuel Bach

\*Kuhnau is said to have been the first to regularly establish the three-movement form.

contained three movements, for the limiting of such works to this number had now become almost universal; but, with him, we find a formal arrangement of the order of these movements, the first and last being rapid and the interior one slow. It will be seen from this that it is almost impossible to find the real originator of the old form which was known as the sonata. We find composers, through a period of about one hundred and fifty years, making attempts to bring into existence a new musical form, one which by its contrasts, its symmetry, and the treatment of its themes and parts, should become the best possible shape for instrumental music. Occasionally, this old and varying form approaches that which we now hold as our own, and again it recedes far away from it, and becomes a fantastic romance, without definite shape. Sometimes, as with John Sebastian Bach, it is chiefly contrapuntal in character, and shows plainly the influence of the fugue form, and again, under Philip Emanuel Bach, it becomes homophonic, and, in the modern sense, melodiously harmonic. A longer research into the older works would prove unavailing. Among the biographers, one will find only hostile and irreconcilable statements on every hand. One states that Purcell only copied Corelli; another that Scarlatti was the true founder of the sonata; a third party ascribes to Philip Eman-

uel Bach the entire honor of the title ; and the partisans of Kuhnau, Paradisi, Galuppi, Wagenseil, and others, each put forth their claims. From all these conflicting statements, one fact can surely be deduced ; — there was a persistent and steady effort being made toward a new form, but only thus much had been established : the new sonata was to consist of a cyclus of movements ; these were to be three in number ; of these, the central movement was to be in slow *tempo*. The first movement, and sometimes the last, was to be in binary form. That was all that had been settled up to the advent of the man to whom alone belongs the title of being the father of the sonata, — Joseph Haydn. Mozart improved it, and gave it a more artistic form : Beethoven brought it to its highest development ; but neither of these statements invalidates the fact that with Joseph Haydn began the composition of the true, modern sonata. Haydn wrote thirty-four sonatas for piano alone ; and his numerous quartets, symphonies, etc., must also be reckoned among his contributions to this instrumental form. In his orchestral works and string quartets, he fixed the shape of the sonata for all time, and even brought it very near to its highest development ; but, in his pianoforte sonatas, he was less definite. The value of his pianoforte sonatas as studies of form, varies greatly ; and it is a curious



fact that, as in the earliest sonatas of Beethoven (op. 2, for example), one finds the influence of Haydn strongly marked, so, in the later sonatas of Haydn, one finds unmistakable traces of the influence of Beethoven.

That Haydn did not develop the form of his piano-forte sonatas as he did that of his quartets and symphonies is easy of comprehension. The string quartet and the orchestra were very nearly what they are today; but the piano was yet comparatively a primitive instrument, on which but few effects could be produced, and which was at its best only in melody or light harmony. It was scarcely probable that the master should pay great attention to the use of the highest form of composition when writing for this tinkling instrument. Many of the formal phrases, pretty cadences, and light embellishments of Haydn's Piano Sonatas (and also those of Mozart) had their rise not in the weakness of the composer, but in the insufficiency of the instrument to produce grander effects.

Although we have said that Haydn learned much from Philip Emanuel Bach, it must also be stated that there was a wide difference between them in their treatment of themes. With Bach, the themes burst forth in profusion: he has a wealth of invention that is marvellous, and is essentially modern in many of his thoughts. Haydn is fully as melodious; but the

themes, in his sonatas, are more logically treated, and, in his later sonatas, the second theme is made of proper importance, and brought into fixed relationship with the first or chief theme. The weak spot in many of Haydn's earlier sonatas is the inconsequential character of the last movement. This rarely becomes a real climax, is often a minuet rhythm, and is not an advance on the finale (the *Gigue*) of the old Suite. His constant use of the rondo was, as before intimated, a result of careful study of the works of Philip Emanuel Bach. The difference in time between the birth of Haydn and that of Mozart was twenty-four years, but it was not a period of rapid advancement in form; and, after Haydn had established the shape of the sonata, no important changes took place until Mozart began to make his influence felt. It is said that Mozart also was influenced in his forms by a Bach, — not the great Philip Emanuel, but his younger brother, Johann Christian Bach, the so-called "London" Bach. But just how far this influence worked upon his labors in the field of sonata is at least problematical. The shape of the Mozart Sonatas is not widely different from that of Haydn, but the *finales* are generally better climaxes than the last movements of the older master. His *rondos*, too, have less formal divisions, and become more homogeneous than those of Haydn. His slow

movements, are somewhat formal, however, in their succession of set embellishments, trills, runs, and turns, these ornaments being the result of the staccato character of the harpsichord and piano. The slow movement was almost invariably the central one in Mozart's sonatas, which were all of three movements, filling therefor the same function that the *Sarabande* had done in the old *Suite*.

And now, an Italian figure enters upon the field, a man who, although less forcible in his musical thoughts than Mozart or Haydn, yet possessed great clearness of expression, and never swerved from a symmetrical and intelligible form. This was Muzio Clementi. This composer, although he did not originate any remarkable additions to or changes of sonata form, yet did much to give it clearness and to make it permanent. He accepted the three-movement form which Haydn had established, but in one instance used a four-movement form; and, in another sonata, he attempts a touch of modern "programme music" by using the title of "Dido Abandoned." Even in this case, he did not in the least deviate from his set form, but became more rigid than ever. It is a peculiarity of this master that in his greatest works, where one would expect freedom and ease of style, he becomes a veritable schoolmaster, and gives canons, direct and inverted, and other touches of

learning rather than of emotion. The "Abandoned Dido," in all her grief, is kept in as dry a form as if she were an exercise; but, strange to say, in the exercises which were written for purposes of instruction, there is far less of pedantry and far more geniality and spontaneity. Among the composers of this time must be named Dussek, who had not Clementi's sterility, and yet kept as thoroughly within the bounds of form. His melodious and at times very interesting works, together with those of Hummel, have been too long suffered to remain upon the shelf. They should be more frequently heard in concerts and drawing-rooms.\*

And now, with the central figure of sonata history, we draw to a close; Beethoven had little to do with the rise of the sonata, but everything with its culmination. It was natural that he should have used the four-movement form in his sonatas, although Haydn and Mozart had only used it in their string quartets or orchestral works; for with Beethoven everything was handled in an orchestral manner, and many of his sonatas could easily have been turned into symphonies or *sinfoniettas*. With Beethoven came free-

\* Hummel can most especially be recommended to the conscientious student as a sure road to a clear technique. He is most moderate in his use of the pedal, and a good finger-action is certain to result from an employment of his piano works in tuition and practice.

dom of form into the hitherto formal sonata. But it must be borne in mind that he did not abolish any-form, but simply enlarged its limits. In other words, he ruled the form, but was not ruled by it. In Beethoven's sonatas, one sees clearly mirrored the different epochs of his career, the three classes or periods into which German commentators have divided his works. The *Sonatas*, opus 2, have a clear symmetry that is inspiring, but are plainly an outcome of Haydn's teaching, and show us Beethoven filtered through Haydn. Opus 7 already shows freedom of thought in the limits of strict form, and in opus 13, the *Sonata Pathetique*, one finds that the form is no longer a hindrance, but rather an aid to the highest expression; and this clearness of form and wealth of expression is continued up to the four latest sonatas. But in these latter, Beethoven begins to strive beyond the form he himself has adorned. Not that these works are without form — on the contrary, one can find in them continuity, fitness, and logical sequence, — but they are nevertheless no longer in the set, sonata limit, and have opened the door to sonatas by modern composers where but three ideas rule, — continuity of motives, thematic development, and contrast. Beethoven brought the Symphonic Minuet (which, by the way, had long ceased to be merely a dance) into the sonata, but not as Haydn often did

in the "minuet and variations" form, as *finale*, but as one of his two interior movements. He afterwards gave this place to the *scherzo*, which was his invention (although Haydn had used two unimportant ones in string quartets previously) and in which he was able to display all his quaint humor — one of his remarkable characteristics — and also to make an excellent contrast with the great earnestness of his slow movements. He also gave the variation form, as a sonata movement, a far deeper significance and a more important place than it had held under Haydn's treatment.

We now find the form, which grew painfully and slowly out of the old dances of the Middle Ages, in its fullest development, — a perfect medium of musical expression, a symmetrical combination of the emotional and the intellectual. It is true that other sonata composers would form an interesting study to our readers. Weber, Schubert, Mendelssohn\*, Schumann, Brahms, Bennett, Liszt, and others, have written sonatas which deserve analysis. But these are all more or less tinged with each composer's charac-

\* Mendelssohn's Organ Sonatas are in the "Old Sonata," free style. Schumann led to a rather formless free style in the modern sonata, and was followed in this by Liszt. The two last-named composers use an almost continuous development in their sonatas, and rely more upon this than on a fixed relationship of themes.

teristics, and are interesting rather because of this than because they have exerted an influence upon sonata form. With Beethoven, we find the sonata reaching its culmination, and therefore his great name appropriately closes the history of the Rise of the Sonata.

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## LAW AND MUSIC.

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THE connection between these two subjects is much more intimate than the general reader may imagine ; for, from times which may almost be called prehistoric, the art of music has called forth statutes and strange legal enactments. The earliest of these are to be sought for in Egypt, where musicians were held in very slight esteem, and were obliged by law to dwell in certain quarters of each city, not unlike the Ghettos in which the mediæval rulers imprisoned the Jews.

The ancient Egyptian musician was also obliged to train his children in the art ; and the caste was thus kept distinct, and transmitted from father to son for centuries.

China, in the earliest times, affords striking examples of legislation regarding the art of music. It must be borne in mind that the use of music in China, four thousand years ago, was a very moral and commendable one. Useful precepts, valuable instructions in science, art, agriculture, etc., and historic legends, were all preserved or imparted by means of song.



The rules governing the making of musical instruments (founded on correct acoustical principles) were also laid down by law. When, therefore, in the early part of the Christian era, the usurping Tschin dynasty (from which China, or more properly Tschina, takes its name) came into power, they directed their greatest energy against the art of music, which kept alive in the Chinese patriotism, heroism, and devotion to the dynasty which had ruled their forefathers. The old songs were abolished by law, a new musical system was established, and all the old instruments were called in, to be remodelled according to it. To retain or conceal any of the old instruments or musical manuscripts was punished by death; yet many a Chinese musician braved this doom by burying his treasures or casting the more imperishable instruments, such as the King, or Chinese musical stones, into some river, whence, centuries after, they might be (and were) rescued intact. Chinese laws regulate also the religious music used at the Feast of the Ancestors,—the most solemn of all Chinese festivals,—and direct at which point of the compass each instrument shall be placed, and what the proportions of the instruments shall be to each other.

Of the Hebraic laws concerning music and musical instruments, it will be unnecessary to speak. The Scriptures are explicit enough upon the subject, and

even the construction of trumpets becomes the subject of a divine law.

In Athens and ancient Greece generally, music was left rather to the law of public opinion than to special legislation ; yet, even here, we find enactments relative to the formation of choruses. The founders of the choruses which played so important a part in the Greek tragedies ( for the Greek play was not unlike the modern opera ) were nominated by the archons, or chief magistrates, and were obliged, if they accepted the office, to provide suitable food, lodging, raiment, and instruction for the singers, and especially to guard against their eating anything prejudicial to the voice. From chance expressions in the works of several Latin and Greek writers, we learn that pickles and certain highly spiced preserves were to be avoided by vocalists, and that lying on the back, with plates of lead on the stomach, was esteemed beneficial.

In Rome, the earliest musical laws refer to funeral music, and regulate the number of flute players who shall participate in the ceremonies. Evidently this law was caused by a growing extravagance in Roman obsequies.

The flute players themselves were the cause of many other laws, for they formed one of the most important guilds of ancient Rome ; and, as they were

necessary at all religious rites, holding a position similiar to that of the organist in modern times, it was found advisable to enact laws relative to their privileges, and to prevent them from arrogantly taking advantage of their power. Naturally, in Rome as well as Greece, there were laws governing the musical contests at the great games ; but these come rather under the head of rules and regulations than of statutory enactments.

When the pagan rites were in their decline, laws relating to the advancement of music in the temples were made. The Emperor Julian, called the Apostate, keenly observed that music was an important factor in the Christian service, while the pagan ceremonies had few good singers, and but little instrumental music of a worthy character. He issued edicts to form a conservatory at Alexandria, to which he intended to send the Roman youth to be educated in music. He fixed prizes and remunerations for those who should excel in their studies, and the expenses of each student were to be borne by the State. The intention was to build up a race of singers, to give an added charm to the worship of the gods ; but, before the edicts came into force, the emperor died, and the scheme was abandoned.

The earliest laws of the Christian emperors regarding music related to the asylums of the Church,

which were, in fact, conservatories of music, where orphan children were instructed in religion and in music. In fact, many of the early popes and saints were to some extent music teachers, and the doctrine of sparing the rod was by no means followed in their training, since the switches which aided in the instruction of the young musicians are still shown in some of the older Italian monasteries.

After the music of the early Christian Church had been established by law and custom, there was still legislation necessary to firmly suppress the rivalries which sprang up between different schools of church music, and this legislation was by no means always ecclesiastical. Charlemagne, for example, sustained the Gregorian chant against the Ambrosian by issuing edicts decreeing that the former only should be used in the churches of France.

The next important legislation on the subject of music in Europe was not so innocent. It was the suppression of the minnesingers of Germany, because these noble poet musicians had satirized Church and priest too freely. Attached to these knights were musicians of a humble estate, who played their accompaniments and copied down the verses or melodies of their noble patrons. These were called jinglers, or *jongleurs*, and gave rise to the modern tribe of jugglers, for they often added to their slender income

by exhibiting tricks of sleight of hand, or performing bears or monkeys. It went hard with the poor *jongleurs* after the suppression of troubadours and minnesingers, for the rulers almost everywhere made laws against "travelling musicians and vagabonds," and they could be arrested at the will of any country justice, and sent to jail for a long term. In some countries, this law (although long since obsolete) has never been repealed, and is still on the statute books. It would make an interesting study to ascertain how many of these ancient laws still remain in existence. In England, a man was recently arrested on a nearly forgotten law, forbidding driving through the streets during church time. In the same country, during the early part of this century, a convicted murderer escaped all punishment by claiming trial by combat; that is, that his innocence or guilt might be proven by a duel with the attorney-general (the latter emphatically declining the test), and it was found that the right of demanding such a duel had never been repealed. The English laws respecting the Christmas street-singers, or "waits" were also in existence until very recently. Originally, these were court pages, whose duty it was to patrol the court at night, and proclaim the hour with a pious song.\* The pay of such

\* The custom recently existed in Nuremberg, and is finely used by Wagner in his opera, *The Mastersingers of Nuremberg*.

a wait is thus quaintly described by an old English writer of the time of Edward IV : “ He eateth in ye halle with mynstrieles, and taketh at nyghte a loffe, a galone of ale, and for Sommere ij candles pich, a bushele of coles ; and for Wintere nights a half loffe of bread, a galone of ale, iiij candles pich, a bushele of coles. . . . Iffe he be syke, he taketh twoe loves, ij messe of great meat, one gallone of alle.”

One would imagine that the many gallons of ale would eventually have hurt his voice.

The modern waits pursue their calling about Christmas time in England. Chambers speaks of the law concerning them thus : “ Down to the year 1820, perhaps later, the waits had a certain degree of official recognition in the cities of London and Westminster. In London, the post was purchased : in Westminster it was an appointment, under the control of the high constable and the Court of Burgesses. A police inquiry about Christmas time in that year brought the matter, in a singular way, under public notice. Mr. Clay had been the official leader of the waits for Westminster ; and, on his death, Mr. Monro obtained the post. Having employed a number of persons in different parts of the city and liberties of Westminster to serenade the inhabitants, trusting to their liberality at Christmas as a remuneration, he was surprised to find that other persons were, un-

authorized, assuming the rights of playing at night, and making applications to the inhabitants for Christmas boxes. Sir R. Baker, the police magistrate, promised to aid Mr. Monro in the assertion of his claims; and the result in several police cases showed that there really was this 'vested right' to charm the ears of the citizens of Westminster with nocturnal music."

At present, of course, the business of Christmas wait is free to all.

In Germany there have been several laws regarding drum and trumpet music; and at one time there was an actual guild, or fraternity of trumpeters, existing under the protection of the law. The last relic of these laws was repealed in Leipzig some half-century ago. It forbade the use of drums at any ball where no nobleman or person of official station was present. The people used to fill the letter of this law by inviting some poor sub-professor, who was glad enough to have the opportunity to join the festivities; but it is curious to find the noisy drum thus ranked as a prerogative of the aristocracy.

The most important of the French laws relative to music are those establishing the Conservatoire at Paris, those regulating musical pitch, those giving subventions to the opera, and those protecting operatic composers by giving them a royalty upon every per-

formance of their works. The last-named law is especially important, and should be imitated by all other countries. It was first enacted in favor of dramatists in 1697, although, even in 1653, there is an instance of a dramatist (Quinault) receiving a royalty. The rate at first was one-ninth for pieces of five acts and one-twelfth for pieces of three acts, after the regular expenses of the theatre had been paid from the receipts. This was vastly different from the German treatment of both dramatist and composer, i. e., leaving them entirely at the mercy of the manager. In the matter of fostering and encouraging their composers, strange to say, no nations are so careless as Germany and Italy. America, France, England, and Russia have been to the pinched composers of the above countries veritable Eldorados.

Perhaps this is a legitimate result of a law of demand and supply, and talent must be most honored in those countries where it is rarest; but still it seems probable that something must be lacking in the true art-culture of a people who allow their greatest men to remain on the border land of starvation.

Let us briefly look over the list of a few of the more prominent names, and see if we can prove our statement. We begin with Beethoven, who was attacked during his earlier career with an especial bit-



terness by the critics, who evolved such sentences (*verbatim*), as these : —

“ Beethoven piles difficulty upon difficulty for the mere sake of displaying his musical knowledge ; and, after all, it is a crude and undigested knowledge which he shows.”—“ Beethoven cannot write variations. He does not understand how to choose a proper theme, and when chosen, does not understand how to treat it to best advantage. Let him study how to write variations, from Mozart.” Beethoven’s life was an active one ; he had no expensive habits ; in his latter days he was world-renowned ; yet he left behind him a fortune of about \$1500 only.

Perhaps it may be thought from the above criticisms that Mozart was a more popular success : so indeed he was, but it never (in Germany) could crystallize into money. He received unlimited amounts of—approbation. His salary in Vienna amounted to 800 gulden (about \$500) per annum. The papers of his day praise him for declining other, better offers elsewhere ; but the thought that he should be pecuniarily rewarded or assisted did not enter the heads of his eulogists.

Haydn, after being Porpora’s boot-black in his youth, became Esterhazy’s lackey in his manhood, and would have continued as a sort of upper servant until his death, if he had not chanced to go to England,

and been received there with the homage which that unmusical nation gave (especially in the last century) to men of musical genius. *Then*, on his return to his master, he begged that he might not be addressed as a servant (in the third person), any more, and the prayer was graciously granted.

Lortzing was a success in his day. His operas were the delight of all Germany; but that did not bring him anything more solid than fame. When he died, there was not money enough left to his family to bury him.

Schubert was left in the same pitiable condition, even when his songs became popular throughout the nation.

Of the more recent composers, Goetz died miserably poor, and Franz, after years of poverty in Halle, is relieved and made independent by subscriptions chiefly from England and America. In Halle, when the latter composer was engaged as capellmeister, it was expressly stipulated that he was not to perform any of his own compositions. Instances might be multiplied, were it necessary; but the fact is too palpable that, in Germany, the dramatist, poet and musician are totally unprotected, and suffer more than in other nations.

The remedy for such an unjust state of affairs is easy to find. France has, as we have seen above,

already found it. Secure to the composer, author or dramatist the profit of his own brains ! Let the government step in between manager, publisher, and writer, and prevent the two first-named enriching themselves at the expense of the last.

Had Lortzing written his operas in France, he would have died a millionaire instead of a beggar. After Mozart had died in poverty, his son's needs were relieved by receiving (years after) the composer's *tantième* from Paris, while Germany continued in serene enjoyment of the composer's works, forgetful of all obligations. It may be said, *en passant*, that Benedix, Grillparzer, and other well-known German men of letters, would have been affluent instead of half-starved, had the French law extended to Germany.

But France does even more : it recognizes the duty of the government to assist genius that has not arrived at the stage of productiveness which can draw sustenance from the purse of the public. Prizes which are of solid cash are frequently competed for, and occasionally the government steps in with an order bringing both fame and money to the recipient.

This was the case with Berlioz, whose works were not calculated to bring an immediate return to his purse. He was admired in Germany : he was not understood in France ; yet, had he lived in the former

## THE REALM OF MUSIC.

country, his condition would have been more hampered than it was in France. The French system of *tantièmes*, prizes, and orders, is the true way to assist the struggling artist. It will never be effected by funds for indigent musicians, nor by the sporadic efforts of private artistic patrons, such as Paganini, Liszt, etc.

The legislation of the near future in regard to music is of the greatest importance to every musician, especially the establishment of an unrestricted international copyright. At present, the European composer is not benefitted in any tangible way by any success, which his works may achieve in America; and the American composer stands in the same plight as regards any possible European success. The relationship is just now an unequal one, and the advantages of a copyright law would accrue almost entirely to the European; but the gradual equalization of musical merit, and the fundamental principles of justice, bid fair to operate in the matter, and soon this, also, will take its place as an important instance of the combination of Law and Music.

## THE DEVELOPMENT OF MUSICAL NOTATION.

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IF there exists in the world at present any approach to a universal language, it is surely found in music and its written characters. In all the most civilized countries, the meaning of these characters is understood and interpreted correctly. To trace the rise of such a universal language must be a most interesting task. Like all other languages, we find musical notation to have been gradually developed. To no single name can be ascribed the glory of its invention, and seldom even of a marked and important improvement.

The first nation which reduced music to a written system was China; and the invention of a simple and comprehensive short-hand writing by means of straight lines of various lengths and combinations, (which may, in some respects, be compared to the code used in telegraphy) seems to have come into use at almost the same time, and has, by some superficial writers, been confounded with the system of Chinese notation.

The musical notation of the Chinese, however, is composed of the same hieroglyphs which constitute the stupendous alphabet (if it can be called so) of that nation. The invention of both the above systems of writing is ascribed to Fo Hi, one of the semi-mythical characters of Chinese history, whose adventures so closely resemble those of one of our Scriptural characters that some commentators have endeavored to prove him to be the Noah of the Bible.

The ancient Greeks seem to have partially borrowed their notation from the Chinese. The Grecian notation was also made up of letters taken from their alphabet. The first eight letters were used; but, instead of proceeding from the lowest note upward, they began with the highest note and ran down the scale. This odd circumstance was for years one of the chief stumbling-blocks in the way of deciphering the few manuscripts which have been left us of their music. The entire Greek nomenclature in music seems to have been diametrically opposite to modern ideas. They regarded the descending scale as more natural than the ascending one, and, in speaking of the "highest note," referred to the longest string of the harp, which naturally meant the lowest tone. The constant growth of the Greek music necessitated constant changes in the style of notation, and finally the alphabetical letters were written in various positions

to denote chromatic changes. It is unfortunate for modern commentators on the notation of the ancient Greeks that no entirely reliable specimens exist. Even the three Greek hymns, which were first published by Vincenzo Galileo (father of the great astronomer) in 1580, are more than doubtful in many of their details. There are so many clear directions for the study of music in the works of Quintilian and others that, if a true copy of any of the vast repertoire of Greek music could be found, there is not much doubt that it would be read with more unanimity than has been displayed in the endeavor to elucidate the hymns to Apollo, Calliope, and Nemesis, which have been unearthed. It is one of the greatest of probabilities that such music will yet be discovered in Pompeii, which was the summer residence of the fashionable Roman world, and where music must have had a strong foothold. Naturally, however, even at the period of the destruction of that city, copies in Greek notation of the Athenian music (which reached its zenith in the reign of Pericles) must have been rare.

The Romans seem to have copied their notation chiefly from the Greeks, but many alterations were made to suit the differences of the alphabet and language. The letters were no longer placed in varying positions, but were extended in some instances

as far as O. There are few such explicit writers upon music among the Romans as among the Hellenic philosophers. The chief knowledge of their notation and general musical system is derived from the works of Boethius, who has been styled the "last of the Romans," as he lived just before the downfall of the Western Empire. He was put to death by Theodoric, the Goth, in 525. Boethius, all through the Middle Ages, was the leading authority on ancient music. He wrote in Latin, which was far more generally known to the monks than the less orthodox Greek, and he was regarded (on entirely insufficient evidence) as a Christian, who had probably suffered martyrdom. His influence upon the entire musical system of the Middle Ages was bad. Through him, the complexities of Greek notation and nomenclature were perpetuated, and, as he wrote at a time when Roman music was in entire decay, he only gives the Greek system at second-hand, and even then seems not to fully understand it, having probably gained his knowledge entirely in a theoretical manner from hazy Greek treatises.

The Greek system of notation, by letters only, seems to have had one fatal shortcoming. It spoke to the mind only, and not to the eye. A row of letters could not instantly convey to the mind the sense of rise and fall in pitch: it needed something more graphic to impress the undulations of melody without



a process of mental effort. Such a system soon superseded the Grecian method of notation. In the *Neumes*, we find the beginnings of an effort to appeal to the eye as well as to the thought. The chief elements of this mode of notation were the vertical line | (called *virga*), the dot ., and the horizontal line, — (called *jacens*); and after these, came the upward loop, ∪ (called *plica ascendens*), and the downward loop, ∩ (called *plica descendens*), besides a host of other similar characters. These marks were placed directly over each syllable; and while they could not give the exact pitch to the singer, they served very well to show the direction in which the voice should go, and also indicated roughly the length of the note. They were, in short, merely guide-posts to assist the memory of the singer in the rendering of a song previously learned. Our signs for a continued trill, a turn, and mordente are direct legacies from this ancient style of notation, which first appears in manuscripts of the seventh and eighth centuries. Apart from the great defect that the *Neumes* could not represent a melody to a person who had not previously heard it sung, there were many varieties of this mode of musical mnemonics, no two of which were quite alike; and the result was that each had only a limited scope. One manuscript of the fifteenth century speaks of forty kinds of mnemonic notation.

The Neumes derived their greatest usage from the fact that this form of notation was probably the one used by Gregory the Great, when he gathered the remnants of the church chants of his era, and caused them to be transcribed, bound into books, and chained to the church altars. How superficial the knowledge of the Neume notation was, and what a circumscribed influence it exerted, can be understood from the fact that, when Romanus carried an authentic copy of Gregory's *Antiphon* from Rome to St. Gallen, he found it necessary to affix explanatory marks to the Neume notation. This was in the year 790, and the works had been compiled in the previous century. Even at this time, it was found necessary to form a new notation, for the benefit of instrumental performers especially. For this purpose, composers again turned to the old Greek system. The letters of the alphabet were used as before, but not in a descending manner. A major scale, corresponding to the diatonic scale, which we begin on C, was represented by the letters, —

A B C D E F G A

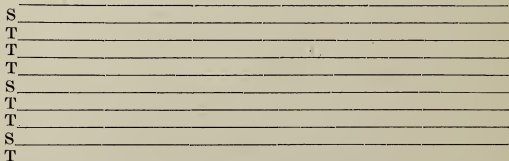
This was afterward changed to represent a minor scale, in an effort to bring it more in consonance with the old Greek theory. Odo, of Cluny, is credited with making this reform during the tenth century, thus fixing a nomenclature which has existed down to

the present time. As harmony was yet unknown and as the melodies were generally of slow movement, this mode of notation may have been found adequate for the mediæval organist; but it was evident that from the moment that counterpoint began the notation would fail utterly, and it is one of the strongest proofs that the ancient Greeks possessed no harmony, that a similar, crude method should have existed among them, with no attempts at improvement or efforts at complaint.

This system, however, was used in connection with the Neumes for a long time; but efforts were still being made to make the latter more fixed and definite. Thus, in the later manuscripts of this notation, we find the first signs of musical expression. *F* was the sign for loudness, but signified *fragor*. *T* meant *teneatur* or *tenuto*. *Accelerando* or *allegro* were pictured by a C, — *celeriter*. An endeavor was also made to outline the pitch in Neume notation by drawing a red line across the manuscript. This line, which, represented F, was the very beginning of modern staff notation. Another line, this time of yellow color, was soon added above the red one; and this later line was to represent C. Soon, the colors of the two lines were omitted, and the letters F and C were placed at the beginning of each of them. From this arose our F and C clefs, which preceded the G

clef. All of the modern clef marks are but modifications of the letters used by the monks to denote the pitch of their lines. It is amusing to see the tentative efforts which were put forth on every side to increase the utility of the mediæval notation.

All was constantly changing, but these very changes prove that the art had begun to grow. But the staff notation, once evolved (even in such a crude and elementary state), was found too advantageous not to be adhered to. The changes thenceforth consisted chiefly in its application. From too few lines, the inventors sprang to far too many. Hucbald, a monk of St. Amand in Flanders, is said to have been the inventor of the foundation of modern notation, the line system. He died about 932. He used at first the single and double lines; but finally, discarding the Neume notation altogether, he began to use a staff of several lines, thus:—

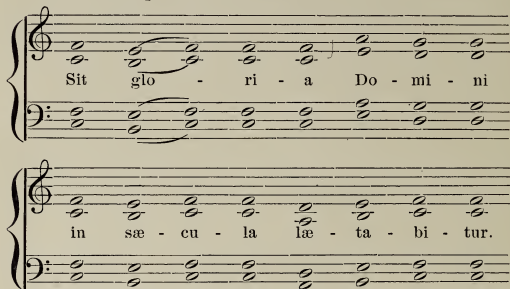


The letters at the beginning simply refer to the length of the interval, and indicate tones and semitones. In this staff, only the spaces were used, the

lines themselves not coming into play at all ; and, even in the spaces, notes were not used, but simply the syllables of the words to be sung were written. This, though seemingly an advance upon the old system, was in reality a retrogression, since, in the use of the F and C lines only, space and lines were both used. But the later system was invented with a purpose. Hucbald had invented the beginning of harmony, at first a crude succession of empty fifths and fourths, called *organum*, and found that his different voice parts could not (as he thought) be represented upon any other than a many-lined staff, and therefore invented that to supply the need. His staff, with words, appeared as follows :—

T.	Do -			
T.	mini			
T.	Sit	oria	in	ula bitur.
S.	glo -	Do -	sæc -	ta -
T.	mini			læ -
T.	sit	oria	in	ula bitur.
S.	glo -		sæc -	ta -
T.	Do -			læ -
T.	mini			
T.	Sit	oria	in	ula bitur.
S.	glo -	Do -	sæc -	ta -
T.	mini			læ -
T.	Sit	oria	in	ula bitur.
S.	glo -		sæc -	ta -
T.	læ -			

The transcription of the above would be as follows :



Hucbald used many other devices to obtain clear results in the field of musical notation. At times, he marked the commencement of each line with a Greek character denoting its pitch, instead of using the T and S, as above, and he invented new figures of his own to represent some notes. He even, in some of his latest manuscripts, used dots and lines to indicate (for the first time) short and long notes. In these efforts, we find the true beginnings of modern notation. With the very beginnings of part-writing, the old methods were found useless. Modern music seems to have necessitated modern notation. Soon after the staff invention of Hucbald, in which the spaces only were used, by one of those revulsions often found in this period of musi-

cal history, a notation was used, in which, although the many-lined staff appeared, the spaces were discarded altogether, and the *lines only* were used. A combination of both seems not to have occurred at once to the composers of the dark ages.

In the time of that most practical music teacher, Guido d'Arezzo, many great improvements were made. Guido, called "of Arezzo" from the town where he was born, surnames being unknown at that time, was a Benedictine monk at Pomposa, near Ravenna, between the years 1023 and 1036, and must therefore have been born not far from the year 1000.

He was the most practical of musicians and teachers, and it is not strange therefore that we find him bringing order and practicality into the unwieldy mass of musical effort of his time. All his important reforms were made in the direct course of his teaching. At every new difficulty which arose, he would assist the pupil by some new invention, or the novel application of some old theory. Our present vocal scale (solmization) arose from one of these practical devices. It was one of Guido's hardest tasks to fit his pupils to read a melody with any degree of certainty. The vagueness of musical notation stood in his way at every turn. At last a happy thought struck him: he noticed that each line of the hymn

which the students sang daily to St. John (a very prosaic invocation to the saint to guard their throats from hoarseness, since they were to be used in his honor) began with a different syllable, and also rose one degree at each phrase. The music was as follows:—

UT que - ant la - xis, RE - so - na - re

fi - bris, MI - ra ge - sto - rum FA - mu - li tu

o - rum, SOL - ve pol - lu - ti, LA - bi - i re -

a - tum, San - cte Jo - han - nes.

Here was Guido's opportunity. He caused these syllables to be used to represent the notes by the students, who had already learned to associate them together in their minds, and the greater part of the modern scale was formed. It may be mentioned that the French today use *ut* as the first note of the scale, although other nations have changed it to *do*.\*

\* Guido's scale was hexachordal, and contained no "leading tone." The seventh note was added in the next century, and received the name of "si."



Into Guido's personal history, we need not, in an article like this, dive very deeply; but we may briefly state that he betrayed a great contempt for the music teachers of his time, and seems to have been fully conscious of his own merits. His brother monks disliked him so cordially that he was finally forced to quit the monastery, a fortunate occurrence, since, being called to Rome, his system obtained the necessary fame for its perpetuation; after some time, he returned to Pomposa, laden with honors, and passed his later years in perfecting his various improvements and inventions.

How much he actually invented in notation it is difficult to say, since he used the right of genius, and adopted the thoughts of others whenever he found them useful. He was also so much revered in the succeeding century that it became customary to call him the "inventor of music," and to ascribe any and every musical discovery to him. Such a halo is woven around him by the old musical writers that he becomes almost mythical to the modern reader. There is, however, no doubt that he added to the notation of Hucbald, and greatly advanced the crude system of the monk of St. Amand. There were two rival systems of notation existing at this epoch; and Guido threw his power against the vagueness of the *Neumæ*, and worked with might and main for the

line (or staff) system. Taking the yellow, *c* line, and red, *f* line, he drew a black line between, to represent *a*. The staff was now represented thus :—

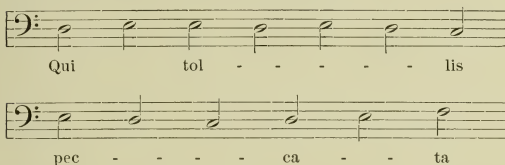
<i>c</i> _____	Yellow.
<i>a</i> _____	Black.
<i>f</i> _____	Red.

And, most important improvement of all, Guido used the spaces to represent notes as well. It was practically the same as the modern staff. Besides this, there is evidence that Guido did not always confine himself to the three lines, but sometimes added a line above the yellow one to represent *e*, or below the red one to represent *d*. Guido's notes were still borrowed from the Neumes, but he altered their shape somewhat, so that, even in these marks, we perceive the predecessors of modern notes. It was natural that Guido, after eliminating the vagueness from the Neumes, should still continue to use them, for, as he employed them on a fixed staff, they became not only notes but signs of expression as well. For the first time in the history of music, notation became a fixed science and its meaning definite. We learn that it caused astonishment at the time that one of the popes was able to read Guido's musical manuscript at sight, which only proves how indefinite the previous methods of notation had been. Hucbald had invented, Guido had improved, the germ of mod-

ern notation. Naturally, such a notation did away with the old style of representing the notes by letters of the alphabet, but the latter system seems to have died hard. As late as the fifteenth century, some manuscripts appear, with a notation which consisted of the first fifteen letters of the alphabet. Such a notation appeared about as follows : —

D <sup>E</sup> E <sup>D</sup> E <sup>D</sup>	C	E <sup>D</sup> C <sup>D</sup> D <sup>E</sup> F
Qui tol-	lis.	pec - ca - ta

and its solution would be as follows :



Spite of the fixity which Guido gave to the *Neumæ*, we cannot but feel that it would have been an advantage, had he employed dots simply, to represent the notes. It left a number of unnecessary signs in the musical notation of his time. It developed itself at a later period into a more intricate series of signs, which were called the “fly-track” notation (*pedes muscarum*,) from the fact that the signs resemble nothing so much as marks made by a fly that has emerged from a sojourn in the inkbottle. Guido

probably never dreamed of a series of notes such as are used by the moderns, but undoubtedly fully anticipated the use of the staff and of clefs. The fixing of the length of notes was first thoroughly undertaken by Franco of Cologne, soon after Guido's death. Franco seems, like Guido, not to have invented much, but to have practically applied the inventions of others. In the *Ars Cantus Mensurabilis*\* of this writer, we come upon the true system of modern notation, although in a crude state. He presents to us these notes :—



Large



Longa



Brevis



Semibrevis.

The semibrevis was the shortest note in Franco's system. He invented rules by which these notes could be made perfect or imperfect (an anticipation of plain and dotted notes) and the composer could therefore write in duple or triple rhythm at will. The perfect notes were held to be worth three lesser notes, in honor of the blessed Trinity — three in one. At the end of the thirteenth or beginning of the fourteenth century, smaller notes began to be invented, down to sixteenth notes ; but these were seldom incorporated in the older melodies, everything less than the minim


\* This was the first practical treatise written on the subject of musical notation.

(half-note) being regarded as merely an embellishment. At first, all notes were black, as above, although red notes (of one-fourth less value than the black ones) were sometimes used; but toward the end of the fourteenth century, both styles were gradually supplanted by white, or outline, notes, much as we use today, save that the shape was square or oblong, instead of round or oval. These were generally written on a staff of five lines, so that some of the manuscripts of the fifteenth century do not differ vastly from the notation used today.



The rests were formed, even from the fourteenth and fifteenth centuries, almost exactly like those used at present.

Second only to the great work of Franco is that of Walter Odington, an English monk of Evesham in Worcestershire, who existed in the thirteenth century, and seems to have been one of the best of the early English musicians. In his manuscript, now preserved at Cambridge, may be found the first traces of the five-lined staff, which, however, did not come into general use until centuries after. Very soon after Guido's placing of the neumes upon a fixed basis by means of the use of the staff, the crude beginnings of accidentals appeared. These at first had reference to the note B, which was used in two ways by the ancient composers, the smaller seventh calling





for a note somewhat lower than B; while the larger seventh called for the natural B. The result was that two kinds of B's were used. The flatted note, even in the twelfth century, was represented by a small letter before it thus,

The natural note was often written with-  out any mark before it; but, if it became necessary

to annul the flatted note, and restore *b* to its natural position, a quadrate *b* served to do this, and was written thus,

Soon the first of the above signs became   recognized as a means of lowering any note, and the second as a

means of raising or sharpening one. It is evident that at first the quadrate B was only the sign which we now call a "natural," and had the same effect. It simply restored a B which had been made flat to its natural position. But the distinction between a sharp and a natural was a very vague one in the old times. If the sign was written before *b* or *e*, to be sure it had only the effect of a natural. If, however, it appeared before A or any other note, it had the effect of a sharp. Its shape varies also in the old manuscripts; and we find it written indiscriminately, thus,

all of which seem to have had     the same significance.

We have spoken of the above signs as accidentals,

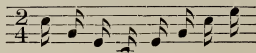
but they were rather used as signatures than otherwise. We find them marked at the beginning of staves of ancient compositions, but very seldom in any other part of the music.

We have already alluded to the endeavor to import a theological lesson into music by means of indicating the Trinity in notes. It complicated musical matters greatly in the twelfth century. Instead of following the simple rule that one *longa* should be of the value of two *breves*, or that one *brevis* should equal two *semibreves*, it was endeavored to make each note of the value of *three* of the next smaller denomination, so that all the music of the world should be in triple rhythm. The rules which were adopted at this era make the task of reading the old music a very difficult one. If a *longa*, for example, followed a *brevis*, the former no longer possessed the value of three *breves*, but together with the preceding note formed a group equal in value to three. Sometimes two *breves* (each of which according to this theological rule was worth but one-third of a *longa*) could attain the value of a *longa*, but never in equal parts, the first being twice as long as the second. It was, of course, impossible that this effort to reduce all music to triple time should have succeeded. Many popular songs of that time, as well as the instrumental music, kept on in even rhythm undisturbed; but,

unfortunately, very few specimens of the former, and none at all of the latter, are left to us. The music which was written for the Church at this epoch was all that had really a chance of preservation. With the introduction of smaller notes than the *semibrevis* new rules appeared. The stem of *longa*, for example, was always turned down; while that of the *minim* and the shorter notes was always turned up. This rule was abrogated for the sake of economy of space in the printing of music, which began early in the sixteenth century. The older music is altogether destitute of bar lines, the want of ready and systematic division not being felt in the mensural chants and sacred music; but, with the rise of operatic composition in Italy, this great improvement sprang at once into existence. Peri (in 1600) is said to have been the first practically to use the bar line in the modern style. Grouping of notes together, a great aid in the representation of rhythm, was not adopted until the beginning of the eighteenth century. Until that time, a passage like the following



would have been written thus:—





although John Playford, already in 1662 had evolved the system of natural grouping under the name of "tyed notes." It was, however, adopted very slowly.

The C and F clefs were the ones generally used in the music of the fifteenth, sixteenth, and seventeenth centuries; and, even at a later period, the G clef was sparingly used.\*

The mark of repetition was similar to our modern one; that is, dots were placed on each side of a thick bar.

Sometimes there were two or three of these bars, which indicated that the passage was to be repeated as many times. The marks of rhythm in the older music were few. The signature of the *perfectum* (the religious three-in-one notation, before spoken of) was simply a circle. A half-circle, a circle with a dot in the centre, and a half-circle with a dot were the chief forms of denoting the imperfect or more complex rhythms. But, after the beginning of operatic composition, the rhythm signatures took the simpler form of adopting the semibreve as the unit, and regulating all measures by their proportion to it. There has been no change in this method for the past one hundred and fifty years. With the perfection of the

\* Yet the marking of the G clef was known even in the thirteenth century, according to some manuscripts in the author's possession.

measure and the continual development of orchestral music, directions as to the mode of performance began to be placed at the beginning of compositions. We find *Adagio*, *Allegro*, etc., in use in the seventeenth century. Accents, dynamic abbreviations, and marks of expression followed in the eighteenth century. In some cases, the beginning of their use can be traced. The tie was first used by Peri, in the second opera (1600). The swell,

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was first used by Mazzocchi, in 1638. The term *Da capo*, or D. C., as we now abbreviate it, was first used by Alessandro Scarlatti in an opera, in 1693.

In reviewing thus the outlines of the history of musical notation, we are constantly reminded of the fact that the system grew into existence gradually, in response to the needs of composition. It was the work of ages, and it is not surprising to find some of the ambiguities of the Middle Ages still existing in it. The sharp too closely resembles the natural; the sign of restoration after a double flat or double sharp is ambiguous; the use of the sharps and flats as accidentals, and the employment of the natural, are frequently different with different composers; some terms — as *Andantino*, for example — have not been understood or used alike by all composers; the sextolet is used carelessly by many; the

slurs are used in the most varying manner by different composers ; the acciaccatura is taught in different ways by prominent teachers, some of whom allow it to be struck with the accompanying notes, while others cause it to precede such notes ; the turn is enveloped in the fog of the last century ; the trill, von Bülow says, should begin with the upper note, while other authorities state that it should generally begin and end with the principal note ; and finally, we have those abominable signs, a terrible legacy from the last century, which represent a combination of turns and mordents, about which all musicians seem to be by the ears and which no two interpret quite alike.

These are not all the points of trouble in notation and execution, by any means, but they are sufficient to show that our art could be put upon a much better foundation if ever its votaries were to hold a congress which should have definite authority to settle such points.

There is scarcely a year passes but some ingenious individual brings forth some improvement or reform in musical notation. At one time it is the unification of all clef signs, at another the photographic representation of the lengths of different notes. It would be almost impossible to give a catalogue of all the proposed changes that have been thought of in

recent years. Yet none of them have made more than a passing effect upon the great system of notation. The fact is that nothing in art has established itself more slowly, or taken root more deeply than our note system. It has evolved itself through the ages. It has become the one universal written language of the civilized world. Volapük will never, under the most favorable circumstances come into use as universally as the musical notation has done. A musical work written in Boston would be intelligible to cultured people from Greenland to the Argentine Republic, from Russia and Siberia to Greece, and even in Japan and China today there would be many natives who could read it. A reform in a system as wide-spread as this, must needs be equally universal. A new note system adopted by a city, or state, or even by the whole United States would not exert great influence upon the wide, wide field in which our system of notation is employed.

Yet only when we have eliminated the faults and vaguenesses spoken of above, shall we possess in all its fullness this musical heritage of the ages.

## OLD ENGLISH BALLADS, WAITS, AND CAROLS.

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The English school of music, if indeed that nation has the right to claim a "school," is even more interesting in its sacred side than in its secular vein. The popular music of England has been too generally "jolly" to admit of its attaining a great depth. The sacred music, on the contrary, was an offshoot of the classical branch of England's art, and was even in early times worthily represented by contrapuntists who were reputed superior to any existing in Continental Europe.

There was, however, a popular side even to the sacred music, which found vent in thinly-disguised secular melodies which became *carols*. The entire festivities of Christmas were so heartily enjoyed by the peasantry that it was impossible that the music of the holiday should remain of an entirely classical mould. The singing of carols by waits, in the early morning, was at first only an imitation of the singing of the angels to the shepherds at the birth of the

Saviour. The title given to them — “noëls” or “nowels” — is but a slight change from the French word *nouvelles*, — news.

The earliest English carols (the custom of caroling extends back to the fourth century in Italy) were, like the people, hearty and joyous. The animal spirits of the populace were not even to be restrained within sacred bounds, but found vent in semi-humorous carols which became very popular. Here is one (completed by Macfarren) which has come down in a fragmentary state from before the time of Shakespeare.

Let's dance and sing and make good cheer,  
For Christmas comes but once a year,  
The holly shall deck our household gear  
    With its blooming winter cherry.  
We'll burn the yule log, many tapers we'll light,  
And with hearts more warm and with looks more bright  
We'll put the cold weather and care to flight,  
    And make old Christmas merry.

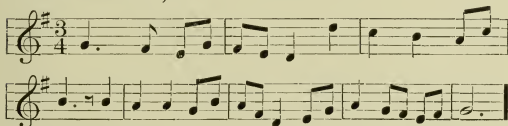
We'll doff the old gentleman's mantle of snows,  
The icicles peel from his doubtlet and hose;  
We'll thaw the blue tint from his frost-bitten nose  
    With a cup of mulled sack and sherry.  
Then the brawn and roast-beef and the turkey and chine,  
The pudding, mince-pie, and plum-porridge divine,  
The stingo, the lamb's wool, the nuts and the wine  
    Shall make old Christmas merry.

There were many songs of this order, a true reflection of the good living of the people. There are

others which are direct imitations of the ballads of early times, and these bear evidence of great antiquity.

One of the most notable examples of these is the “Cherry-tree Carol,” which is precisely like the ballads of the Middle Ages,—ballads which were more popular in England than elsewhere, and in which historical events were preserved in a rough and uncouth metre.

Hereward, the original Robin Hood, was celebrated in a host of such ballads, and many of the old historians (the monkish “chroniclers”) did not scruple to avail themselves of the scraps of history to be found in them.\* In the “Cherry-tree Carol,” the refrain (the repetition of a single line without reference to the sense) is absent; but in every other detail it bears evidence of its antiquity. Its melody alone shows this,—



The words are : —

Joseph was an old man,  
 An old man was he,  
 He married sweet Mary,  
 And a virgin was she.

\* William of Malmesbury, Roger de Hoveden, and others, allude to them frequently.

As they went a-walking  
In the garden so gay,  
Maid Mary spied cherries  
Hanging over yon tree.

Mary said to Joseph,  
With her sweet lips so mild;  
“ Pluck those cherries, Joseph,  
For to give to my child.”

“ Oh, then,” replied Joseph,  
With words so unkind,  
“ I will pluck no cherries  
For to give to thy child.”

Mary said to cherry-tree :  
“ Bow down to my knee,  
That I may pluck cherries  
By one, two, and three.”

The uppermost sprig then  
Bowed down to her knee.  
“ Thus you may see, Joseph,  
These cherries are for me.”

“ Oh, eat your cherries, Mary,  
O eat your cherries now.  
Oh, eat your cherries, Mary,  
That grow upon the bough.”

After this episode of the cherries, there follow seven verses, describing Joseph hearing the angels sing as they tell him of the divinity of their new-born King ; and the carol closes with the verses :—

Mary took her baby,  
She dressed him so sweet,



She laid him in a manger,  
All there for to sleep.

As she stood over him  
She heard angels sing,  
"O bless our dear Saviour,  
Our heavenly King!"

Some of the better order of carols were undoubtedly written by the clergy, for many of them indulged in poetry and music, and the greatest of England's earliest contrapuntists were monks.

The Abbot Aldhelm, in the seventh century, used his musical abilities to shrewd advantage in the cause of religion; for, "stationing himself on the bridge, like a professed 'minstrel,' he would sing 'trivial songs,' attracting thereby a large multitude, when, having engaged their attention, he would sing them songs on more serious topics." One of his ballads remained popular for over four hundred years. Dunstan owed his elevation chiefly to his skill in music.\*

The waits † who sang the carols described above were children, poor people, and professionals, who sought to obtain slight remuneration in food or money from the people before whose houses they sang.

The term "wait" is derived from the Anglo-Saxon, and signifies "watch" or "watchman." It was

\* Chappell, *Pop. Music of the Olden Time*.

† Originally spelled "waightes."

probably attached to these night singers from the fact that in Germany and some other European countries the watchmen sing at different hours of the night.\* The waits were officially recognized in England during the early part of this century; and the business must have been a lucrative one.

An interesting account of the salary paid to a wait, of the time of Edward IV, is preserved, which defines the duties of the musician, among which seems to be a page's service (whence some mistakenly derive the word "waiter"), and allows him daily a gallon of ale, 4*d.* salary, two candles, meat, bread, etc., in large quantities, and recognizes him as of great importance generally.†

A writer in *Notes and Queries* calls attention to the similarity of the word "wait" and the Scotch term "waithe," to wander, and conjectures that the term may have been applied to these musicians as wandering minstrels; but it seems to us much more natural that, as the custom dates back to Anglo-Saxon times, the term should have come to us from the same epoch. The carols of these singers certainly reflect the spirit of English music with much fidelity, and are interesting alike to churchman, historian and musician.

In the general music of a nation, one may often

\* There are many allusions to this fact in the songs of the German minnesingers.

† See article on "Law and Music."

find the truest reflection of the characteristics and manners of the people; and viewed in this light, the tracing of the songs of a country may be a valuable adjunct to its history, political and otherwise. Thus, in the light bolero and cachuca movements of the tropical countries, one sees the wild, dashing, sensuous character of the Spaniard; in the sentimental, yet thoughtful and not over-passionate vein of the German *Volkslied*, the dreamy but phlegmatic nature of the Teuton; in the pleasant, "catchy" *chanson*, the grace and lightness of the pleasure-seeking Frenchman; in the minor strains of Russia, and the strange rhythms of Poland, a complex nature, fierce, gentle, brooding, and wildly hilarious in sudden transitions. History gives us detailed information regarding the Englishman of the Dark Ages. Uncouth and awkward as the general peasantry were, plenty and contentment reigned in their cottages. A foreign historian of the twelfth century\* wonders at the hearty appetites and healthy living of the lower orders, and their constant love of rude and manly sports. Stow and Strutt † give copious accounts of these sports, and lead us to the conclusion that the

\* Fitzstephen wrote an account of England, with many references to the musical life, in 1175.

† Strutt's work on ancient English sports is very valuable to the musical historian.

Englishman's leading trait has always been, as it is now, robustness and jollity. An examination of over six centuries of English song shows us this jollity in almost all the music. It is true that England possessed some composers of great learning at a very early epoch. The Flemish writers had such a respect for their abilities that they ascribed the invention of counterpoint to Englishmen. But the learning of a few men could not make the *people* fond of intricate music; and although the names of Walter Odington and John Dunstable exist, very little is known of their works.

On the other hand, music written for the people, or adapted to their hearty and joyous mood, has always taken deep root in England, and existed for centuries. The earliest secular song of which the harmony is left is *Summer is ycumen in* (*Summer is coming in*), and it is a work greatly in advance of the style of secular composition of France or Italy or the Netherlands. It at once voices the merry feeling which is the pervading trait of English popular music. It was, from the eleventh to the thirteenth century, one of the most popular songs in England, and it was arranged for six male voices, four of which present very good canonic treatment, while two give a drone bass, — a wonderful work for this early epoch.

The well-known fact that King Canute composed a song which endured through some centuries must remain but a barren statement, since all traces of the melody, and all but one verse of the words, are lost.

The songs of Shakespeare's epoch have remained almost intact, and many of them possess the same high animal spirits which can be found in the works of Adams, Diehl, or Marzials today. Harmonized in the modern vein, they become very modern-sounding compositions.

The epoch of the Civil War was rich enough in its music, but it was all upon one side, and that side the losing one. The round-head thought that psalm-singing was the only use to which music ought to be put. The cavalier, on the contrary, sang in the most jovial manner of love, of wine, of loyalty, with an occasional sarcastic stroke in the manner of his prim opponents. Naturally, some of this music was lost after the defeats and reverses of the noble singers.

The music connected with the wars of the Pretender was rather Scottish than English, but it contained an admixture of both schools, and has been preserved with tolerable completeness. Even in its despondent moments, it does not have anything akin to the dreaminess of German, or the woe of some Russian music. In its brighter numbers, there is the same robust heartiness which belongs to the songs of

the cavaliers, or of Shakespeare's era, or of the earlier time of Chaucer.

The last century produced a musical epoch which did much towards consolidating the navy of England. As Beranger is the king of all Bacchanalian poets, so Dibdin may be regarded as the admiral of all sailor poets. His brother was in the mercantile marine, and the poet derived much of his knowledge of sea-life from him. *Tom Bowling* (one of his best-known songs) was written to commemorate the death of this brother. It is a noticeable fact that, although this is an elegy, it is but slightly in minor mode. It is a characteristic of the entire old English répertoire that the minor mode is very sparingly used. In recent days, this jollity and heartiness has been somewhat eliminated from English songs and ballads. Two causes have led to this. The first cause may be sought in the melodies of the poet Moore. It is true that the lays are to some extent Irish, but many of the most sentimental became most popular in English drawing-rooms, and, being supplemented by the weaker dilutions of Mrs. Hemans and Mrs. Norton, an epoch of mixed sentiment and sentimentality — pathos and bathos — set in. The effects of this school yet exist.

The second cause is that more attention is paid to the elaboration of accompaniment than formerly.

The leading composers of England have, since Mendelssohn's time, been brought somewhat under German influence, and many have pursued almost their entire musical course of study in Germany. This, while it has given a more finished style of writing, has taken away some of the national directness and heartiness.

Of course we cannot, in such a mere outline sketch, give many individual instances. The English national hymn itself calls for extended comment. The musical works of Henry VIII call for the careful analysis of the antiquarian (the blue-bearded king was a good musician and composer), and volumes might be written on the old musical manuscripts left us from the eighth and ninth centuries, which are almost barbaric in their rude notation,—so much so that they have hitherto defied an intelligible interpretation.

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## THE LEGENDS OF MUSIC.

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BARBARIC, ancient, and half-civilized nations have all paid their sincerest tribute to music, in ascribing its origin to divine sources, and in giving its best results to the worship of their gods. Naturally, this has resulted in a vast amount of legendary lore, much of which comes from very remote ages. A legend, however trivial it may seem, if it be a national one, always possesses a great degree of interest for the ethnologist, philologist, and historian. Some of our most simple fairy tales and children's rhymes convey far more to the real student than to the children whom they amuse. In the rhyme

“ Ride a cock-horse  
To Banbury Cross,”

the historian traces the hippogriffus, or combined horse and bird, of ancient times, reproduced in a modern version. In the story of William Tell, who, if he existed at all, must have been entirely innocent of the shooting feat ascribed to him, the searcher



finds a trace of the migration of races, from the old Aryan times before European history had begun. The tale is found in Danish works of the twelfth century, in Norwegian legends of the eleventh, in the Farœ Islands, and finally at its fountain-head in Persia and in Hindostan. Thus also, in simple melodies of savage nations, one can trace the prehistoric wanderings of tribes. Some of the Malaysian melodies are the same as those of tribes situated a thousand miles distant, and prove either a relationship of descent or an intercourse at some very ancient epoch. Were history entirely silent regarding the crusades, one would know by a single musical tune, that there had long ago been intercourse between Western Europe and the Orient, since the tune of "Malbrooke" or "Marlborough" metamorphosed in America and England into "He's a jolly good fellow," is the popular song of many of the Arabs and of the Egyptian Fellaheen, or peasantry, and is a musical monument of crusader's times. But in the similarity of the musical legends of various nations one finds fully as much food for thought and inference as for amusement.

The Greek legend of the Sirens may claim our attention first. These dangerous singers were said to live by the sea-coast, on the south-western coast of Italy, and the beauty of their song was such that

the sailors cruising by, ceased their voyage, and, lingering near the spot, forgot all else, and listened to the music until they died of hunger. Other Greek writers say that their singing caused the sailors to steer for the dangerous rocks on which they sat, and thus perish by ship-wreck. The name Siren means entangler; and Homer speaks of these entanglers in the plural and describes them as beautiful maidens, but does not specify the number. Other writers mention three, and give their names and an account of each. The legends say that, if any one successfully resisted the charm of their singing, the Sirens would die. Homer narrates that Ulysses, in sailing by, followed the advice of Circe, and stopped up the ears of his comrades with wax, and then had himself lashed to the mast, so that he heard the song and yet sailed safely by. Others say that it was the Argonauts who sailed by, because of the superior singing of Orpheus, and that the maidens, on being vanquished, threw themselves into the sea and were transformed into rocks.

The Hellenic legend was such a beautiful one that it is very natural to suppose that it should be carried into other nations, and be metamorphosed by them into legends bearing the same general features, yet altered to suit new surroundings. As far as we know, the Greek legend is original; but we find

maidens exerting the blandishments of music in the much earlier times of Hindu mythology. When Khrishna, the Indian deity, was upon the earth in the guise of a shepherd, sixteen thousand nymphs endeavored to win his heart by singing; and the legend goes on to say that each one sang in a different mode. The success of these nymphs was not so pronounced as the general success of the sirens. But from the legend of the sirens comes the legend of the Loreley, altered to suit the German mind and the topography of the Rhine. The Loreley Rock is about four hundred and thirty feet high, and is situated on the Rhine near St. Goar, in the vicinity of some dangerous rapids, many sunken rocks, and a whirlpool. It has a remarkable echo, which is said to repeat sounds over fifteen times. All these circumstances have combined to give rise to the legend, which must have been borrowed originally from that of the sirens. The Loreley dwelt in a cave of the rock, and often came out to sit upon the summit, where she would comb her long golden locks, and sing a wonderful melody. The sailor who heard it forgot to steer, and was lost upon the reef below. Some legends represent her as being an unwilling tempter who wept over her victims, and even sought to warn them, but fruitlessly, as the charm of her singing overcame all other thoughts. Heine has set

the legend beautifully and concisely in one of his earlier poems. The Loreley, it will be seen at a glance, was but an outgrowth of the Sirens, transferred to a river.

The various mermaids of Northern mythology, all of whom are musical, are also descendants of the sirens. It is a natural fact that almost all the gods and supernatural beings, who are connected with oceans, seas, rivers, brooks, or fountains, in whatsoever country they are found, are represented as endowed with wonderful musical powers. It only proves with what unanimity the ancients recognized the beauty of the voice of the waves. It proves yet more, since it is evident that all the wide-spread legends of antiquity had their rise in some natural phenomena, veiled in the language of metaphor. We shall find this yet more strongly illustrated in other Greek legends. To briefly finish with the musical water deities, Odin, the Scandinavian God, ruler of the sea, was held to be the inventor of magic songs, and was said to rule over musical contests in the caves of the sea. The North is filled with legends of mermaids. Every spring or fountain is supplied with a deity, and all these are musically gifted.

Our very term of "old Nick" is but a derivation from the title of these nymphs, who are styled "Necks" or "Nixes" by the Swedes and Norwe-

gians. The Swedes have a neck entitled the Ström-karl, who lives in the vicinity of cascades and water-mills, and the Norwegians have a similar one named Fossegrim, both of whom can be sacrificed to by offering them lambs, and will in return teach their music to their worshipper. In one of these legends, we find the tale of *Tannhäuser* anticipated. The necks, like some of the nymphs of Eastern mythology, are supposed to have forfeited some of their chances of heaven, although it is believed that they will ultimately be saved. A clergyman crossing a bridge is said to have heard a neck singing, and reproached it with its cheerful song, saying that as sure as the staff in his hand should never bloom again, so sure was he that the water-sprite would never gain salvation. The neck ceased singing, cast away its harp and wept bitterly; but the staff began miraculously to bloom, and the neck on being told of this resumed its songs with great joy, and the refrain was taken up by all its sister spirits.\*

Two fairy stories relative to these musical water-nymphs are given by Engel in his *Musical Myths and Facts*, and are interesting enough to quote. The first reminds strongly of the "Loreley," but has a happier ending. It is of Irish origin.

\* The blooming of the staff of the Pope, in the legend of *Tannhäuser* is evidently another version of this miracle.

Maurice Connor was the best bagpiper in the province of Munster. One day, as he was playing on the sea-coast, at a lonely place in the county of Kerry, a beautiful lady with green hair came up from the sea, singing and dancing most charmingly; and, when she invited him to go with her and to marry her, he could not resist. Thus, Maurice Connor, became the husband of the green-haired lady deep in the sea. The union evidently proved happy; for several years afterward, the sea-faring people often heard on the still night the sounds of a bagpipe off the coast; and some say they are quite sure it was Maurice Connor's music that they heard.

The second is a popular tale of Belgium; and although the likeness is still recognizable, the Belgian fairies seem far less dignified than either the Sirens or the Loreley. The lighter character of the peasantry has left its mark on the legend.

One evening in autumn, at a vintage festival, three beautiful maidens approached from the banks of the Meuse, and joined the party. Never were such excellent partners found; and, after the dance, they sang with such beauty that all listened entranced, and unconscious of the passing time. At twelve, however, the maidens bade all good-night, and vanished.

On the following evening, they came again; and the glorious dance went on as before. As the air was sultry, one of them drew off her gloves, and her partner took care of them for her. They enjoyed themselves so much that they were still dancing when the clock struck twelve. Startled by the

sound they ceased dancing, and one of them asked hurriedly, "Where are my gloves?" The youth wished to retain the gloves as a token of love, and the maiden was obliged to hasten away with her companions. The young man followed, for he wished to discover where his fair partner lived. He pursued them to the banks of the Meuse, and saw them throw themselves in and vanish.

When, on the following morning, he returned to the river where he had lost sight of his partner, he found the water at that place blood-red, and the three maidens never appeared again.

The water-lily is by the Germanic nations regarded as the symbol of the nixes. These charming beings, it is said, are so fond of music and dancing that they occasionally come up from the water to the villages lying near their abode, to join in the festivity. If, however, they tarry too long at these visits, their life is forfeited, and on the water into which they descend is afterward seen the stain of their blood.

The resemblance between other legends of musical deities of the land is not less striking than in the musical lore connected with those of the water.

In the legends of all ancient times, we find pictured in the language of metaphor some fact relative either to the phenomena of nature or derived from some real historical basis. The legend of Orpheus, for example, runs as follows: Orpheus, son of

Apollo and Calliope, was gifted from his very birth with supernatural musical powers. Apollo gave to him the lyre, and by its power he was able to move men and beasts. The fishes in the water, the birds in the air, even rocks and trees and inanimate nature, were obliged to yield to the power of his music. He joined the Argonauts in their expedition for the golden fleece, and by his music saved them from many perils. The sirens were silenced, cliffs which were falling to crush them were suspended in air at his tones, and monsters who were about to devour them were lulled to sleep. His wife Eurydice is bitten by a serpent and dies; and Orpheus takes his lyre, and follows her into the infernal regions. He sings to Pluto and Proserpine, and the monarchs of Hades are melted by his music. Tantalus forgets his thirst, Ixion's wheel ceases to turn, and all the many punishments cease under his spell. He is then allowed to take his beloved back to earth, but he must not look upon her until their journey is finished. He disobeys this command, and Eurydice is lost to him forever. His death is sudden and violent; but here the various legends differ, some ascribing it to a thunderbolt from Jove, some to the Thracian women who tore him limb from limb. Some legends say that the fragments were collected by the muses and buried in a grave, over which a nightingale sang ever after.



This legend illustrates both the statements made at the beginning of this paper. That there was an Orpheus in remote times there seems no valid reason to doubt. He was a priest of Thrace, in the service of the god Zagreus. He made many useful musical inventions, and must have been very celebrated in his time. In following ages, the legends began to in-crust around his growing reputation, somewhat as fabulous tales were told in the Middle Ages about Guido of Arezzo. Among these tales were many of Indian origin; and, as is the case with the Sanskrit legendary lore, many of these had their origin in natural phenomena. Orpheus is really the sun, and Eurydice is the dawn. The serpent which bites her is the night, and the disappearance of Eurydice when Orpheus looks upon her is simply typical of the disappearance of the dawn in the fuller rays of the sun. We have spoken in the above legend of the lyre, which was the invention of Hermes. The Egyptians describe this invention in a legend as follows:—

Hermes (or Mercury) wandered by the side of the Nile, after one of the inundations of that river had receded. A tortoise which had been left upon the banks by the receding waters had died, and been so dried up by the sun that nothing but the tendons remained. These were still attached to the shell, and by its expansion had become so tightly drawn that they had a

musical vibration. Hermes stumbled over the shell. The shell and its natural strings gave forth a sweet tone, and thus the invention of the lyre was literally stumbled upon.

This natural formation of an instrument is something which we often find outside of fairy tales and legendary lore. In almost every case, the earliest races derived their musical instruments from their surroundings. The Hindus and Chinese who had bamboo forests in their vicinity began with flutes and other reed instruments. The savages found it easy to convert the hollow trunk of a decayed tree into a drum; hence, we find that their almost universal instrument. The cattle-keeping tribes soon found that blowing through the horns of the cattle they had slain gave them a musical tone, and began making primitive horns and trumpets. Thus, we see that even instrumental music, although far less natural than vocal, yet had its foundations in natural causes.

With the story of Arion, we can conclude our examination of the Greek musical mythology, although there are many other Hellenic legends which we have not space to mention.

Arion was a celebrated performer upon the kithara, or lute, in Lesbos, about the year 700 B. C., and was regarded by many historians as the inventor of the dithyrambic metre. Herodotus first gives the

tradition of his adventures, but the poets soon added many variations and embellishments. Arion was sent by Periander of Corinth to Italy, and at Tarentum is said to have won the prize in a musical contest. He received numerous rich presents during his stay in Italy; when on his return to Corinth, these gifts awakened the avarice of the sailors, who determined to slay him and seize upon his wealth. Apollo had previously warned him of this event in a dream, and he therefore had prepared a plan of action, and before they murdered him he besought them to allow him to play upon his lute for the last time. They consented, and he played so sweetly that several dolphins came around the ship, when he threw himself into the sea, and placing himself on the back of one of them, rode safely to the shore, and journeyed to Corinth. The sailors arrived soon after, and assuring Periander that Arion was dead, they were confronted with him, confessed their guilt, and were crucified. This legend represents the fishes as more moved by the music than the sailors. It is far less poetic than the earlier legends of the Sirens or of Orpheus.

We shall now turn from the Hellenic legends of music to the far older legends of India and China. These countries have been the fountain head whence many of the legends which have streamed down to modern times took their rise.

In India, we find music pictured in mythology and fable with many metaphors, showing the reverence with which the ancient race regarded the art. It begins with Brahma, who is said to have sprung from an egg, in which he had lain over three thousand billions of years. The egg, as the symbol of the germ of life, was held in reverence by more than one sect in ancient India and Egypt, and the customs attached to Easter eggs in many parts of Europe, which have also found their way to America, probably had their foundation in this ancient egg worship. When Brahma had burst from the egg, he endowed spirits with the power of music, and his consort then invented the chief Indian musical instrument, the Vina, and brought it, together with the art of music, from the gods to mankind. The entire tone system of India is tinctured with metaphor and mythology. Every note has some particular god or goddess. Each of these, even down to the slightest nymph, has some especial attribute or some legend attached to her history.

In all the earliest legends of the music of the gods, drums and trumpets are mentioned, and in this, the legends coincide with the accounts of Strabo, who says that the Indian kings were always preceded with a flourish of drums and trumpets. But, besides the accounts of these instruments, the anecdotes of

the power of the Vina, the chief musical instrument of the East today, are scattered through the old sacred books, and mythological pictures of great antiquity abound. In one of these, we find a female Orpheus playing upon a Vina instead of upon a lute, and surrounded by gazelles which the might of her music has drawn around her. The legends of the might of the *Raagni*, or folk song, are almost entirely metaphorical, and, as almost all the legends of the Hindus bring in the phenomena of nature in one shape or another, anecdotes are told of a singer who could cause plants to grow by singing to them. Another was able to alter the course of the seasons by music. A third, like Joshua, was able to arrest the course of the sun by his tones. The prevention of a drought by means of the music of a singer who was able by this means to cause the rain to fall from the clouds is a favorite subject of Indian legends. There is one subtle difference between many of the legends of India and those of Greece. In the Hellenic tales, it is generally the singer who is endowed with supernatural attributes, while in many of the Indian legends it is the *music* which is endowed with these gifts rather than the singer. Thus, one legend narrates the pitiful fate of a singer who was commanded by a ruler to sing the Fire-song, and who, upon obeying, was at once consumed by flames, although he had plunged into a river to avoid this catastrophe.

In China, too, we find many traces of similar good taste in celebrating the power of the music rather than the skill of the performer. The origin of music in China is ascribed to a mystical bird which bears a startling resemblance to the mythological Phoenix. It is called the Foang-hoang, and its appearance is regarded as a most favorable omen, auguring a reign of prosperity for the empire and presaging peace and plenty. It is said that originally the music of China was taken from the tones of this wonderful bird, which sang five notes while its mate sang seven, all of which were faithfully recorded by a philosopher who had been ordered to invent a music for the empire. But the tones of the female were not pure and celestial tones, and therefore the five tones of the male bird only were used in forming the Chinese musical system. Another legend ascribes the rise of a certain class of songs to a good emperor who listened to the songs of the birds, and was so soothed and delighted thereby that he composed a music which was able to calm all passion, give perfect happiness, and prolong the life of man. But the person who of all others is honored as the inventor of Chinese music is called Fo-Hi, and is to the Chinese what Orpheus and Apollo were to the Greeks.

This mythical personage is credited with the invention of almost all the arts. He brought written

characters to the Chinese, he invented a system of shorthand, and finally invented music. His first songs were simply a code of ethics and morals set to tones. In order to add to the beauty of these songs, he invented the Kin, which is to China what the Vina is to India. In making this instrument, he symbolized various portions of the universe. The upper part represented heaven, the lower the earth: another division was supposed to symbolize the winds, and still another the nest of the Foang-boang. This instrument could rule the passions and calm the heart. How closely all these myths are built upon some pre-existing model is proven by the fact that the adventures of Fo-Hi-so closely resemble those of the Scriptural Noah that some commentators have endeavored to prove them to be one and the same person. In almost all the legends we have briefly scheduled, one of two things is apparent — either the supernatural attributes of the hero picture, under the language of metaphor, some of the phenomena of nature, or the entire legend is founded upon the deeds and actions of some real personage, which have become exaggerated by time or by ignorance. We trust that, even in this necessarily short and imperfect paper, our readers will find a family resemblance in the myths, and thus become more conversant with the mode of their rise, and more interested in

the inferential history conveyed in the Legends of Music.

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## MUSIC AND MEDICINE.

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THE employment of music in the healing art is certainly as old as the days of the patriarchs, and the singing of David before Saul was only a practical illustration of a theory which had long obtained recognition in Egypt. It is strange, however, that spite of the general acknowledgment of its efficacy, music has been so little employed as an assistant to *materia medica*. Up to the present time, the chief use made of medical music (if we may coin the expression) has been among the medicine and mystery men of savage nations, and in this case the instruments employed have been rather of a noisy than of a musical nature. In certain species of St. Vitus' dance, and tetanus, music has been employed with much success by European physicians. The most celebrated instance of this kind is the employment of lively dance rhythms for the cure of the bite of the tarantula. A rather full account of such a cure was sent to an Italian medical review in 1841, in which the symptoms are vividly described. Although the patient was pre-

viously unable to stand on his feet, a lively rhythmic tune caused him to jump from his bed and dance for two hours, after which he fell down exhausted, in a profuse perspiration, and slept quietly. A few repetitions of the dose caused a complete cure. It is a question whether any strong sudorific might not have attained the result without the aid of music, but the fact still remains that music was the only agency capable of rousing the patient from his comatose condition. In the Middle Ages there were many cures of St. Vitus' dance accomplished by music. Strange to say, this disease became epidemic during several years in Western Europe.

The practice of vocal music, under the most careful conditions, is to be recommended as a cure for consumption and bronchial affections in their earliest stages. But here it is not the music, but the gentle and regular exercise of the affected parts which brings the cure. Of the hygienic results of playing upon certain instruments, Engel speaks at considerable length in an article on this subject. Quoting from Sundelin's work he finds that the piano and stringed instruments are at times hurtful to the nervous system, the glass harmonica dangerously exciting to the nerves, the clarinet hurtful to the lungs, brass instruments similarly hurtful, but in a less degree, and the harmonium or cabinet organ harassing to the nerves of the performer.

Much of this is of course fanciful, yet it is greatly to be desired that medical authorities should give their attention to studying the effects of the various instruments upon health more closely.

The medical side of music has not yet been examined as closely as it should be, particularly in its connection with eye and ear. There are many phenomena regarding the physical part of tone perception that would repay investigation. Women as a rule can perceive tones higher than men. The right ear can perceive tones so high in pitch that they are inaudible to the left ear, showing plainly that the two sides of the brain are unequally developed. Most curious is the phenomenon, observable in certain cases, of the sudden obliteration of the sense of pitch; there are, for example, persons in existence (and they can be found more frequently than is suspected), to whom the highest notes of the piano are inaudible, while all others are clearly heard.

The transition from sound to silence is sometimes very abrupt, the subject hearing one note distinctly, and another, perhaps a semitone above it, not at all. One of the most palpable cases of decay in the aural organs occurred with a very famous composer,—Robert Franz. His nerves were prostrated by the sudden piping of a locomotive behind him, and a gradual and peculiar deafness set in. One by one the upper

notes of the tonal system vanished until he became almost totally insensible to high sounds. The liability of all musicians to aural troubles is but a natural result of an over use of one set of nerves. Beethoven's deafness was unquestionably superinduced by an inherited disease but it was in all probability aggravated by his profession. Schumann suffered in his later years with false hearing, a symptom of insanity.

Blindness attacks musicians at times, from the severe strain to which their eyes are subjected in many ways. Bach became blind, possibly because of his arduous application to music copying and engraving. Handel was also blind in later years, probably from the cause that weakens the sight of so many musicians — scorereading.

There is no more abnormal use of the eye imaginable than the reading of a full orchestral or vocal score. The eye must not only read horizontally as in piano music, but must be used vertically as well, in a manner that tasks the nerves beyond any other reading that exists. Probably the nearsightedness and weakness of sight that is so characteristic of many musicians, especially in the foremost ranks, is more directly traceable to scorereading than to any other cause. There are other diseases which come from a too constant application to one instrument, and pianist's

cramp is the direct result of exercising one set of muscles only (digital, wrist and forearm) and allowing the others to fall into desuetude.

In the matter of vocal stimulants almost every public singer has some especial preparation for his throat which is used before concert or opera, and these are so different in their nature that the conclusion is forced upon the mind that the virtues of many of them lie chiefly in the imagination of the user. That such preparations for public performance are modern in origin, must by no means be supposed, for we read in Suetonius that the Emperor Nero, in the first century of our era, often laid upon his back with sheets of lead upon his stomach for hours at a time, before his appearance at the theatre, which was probably done to strengthen the diaphragm. The Greek choristers, in the fifth century before the Christian era, were accustomed to have their food regulated by the choragus. It must be borne in mind, however, that in those early days singing was a much more serious affair than at present, for the songs of Nero frequently lasted for six or seven hours, and the choristers in ancient Greece were accustomed to stand throughout the performance of an entire tragedy, in front of the stage, in the body of the auditorium, on spaces marked out for each chorister, or of not more than a square yard in extent. In the

ancient Coptic churches the singers also sang hymns of hours in length, and here the congregation was obliged to stand throughout the service.

In our day the stimulants used by celebrated vocal artists are most various. Some hold smoking as absolutely injurious, while others, particularly German singers, puff the weed vigorously between their songs and say that it prevents their catching cold, by warming their throat and nostrils. Some regard spiced foods of all kinds as deleterious, while on the other hand, a celebrated Swedish singer always ate a salt pickle before appearing in public. Cold tea is used by some as a mild astringent to clear the throat. Eggs beaten with milk is a favorite prescription with many. Eggs and sherry are used in England by many vocalists. In France the light wine of the country is freely used in many a green room. A famous prima donna of today uses champagne as best for her throat in an exhausting opera. Altogether it may well be doubted whether any preparation at all is necessary, only, of course, no meal or hearty eating may precede singing as the diaphragm cannot act freely when the stomach is full.

The connection between music and madness is a well-established one. This connection is two-fold: on the one hand, many composers and musicians have exhibited a predisposition toward insanity; and

on the other, music has proved of immense benefit to persons suffering with hypochondria or melancholia. This again is counterbalanced by the fact that in some instances music has *caused* melancholy and madness in auditors. It is said that when the first church organ was played in Europe (during the reign of Charlemagne) a lady who heard it went raving mad from the unexpected effects of tone. During the first performance of Haydn's *Symphony in D* in London, a clergyman present was so touched by the *adagio* movement that he became impressed with the monomania that it portended his death. He left the hall, plunged in deepest melancholy, and as a matter of fact, died a few days after.

The connection of music with morals is a strong one, and would require a volume instead of an article to do it justice.

The time may yet come when music will be regularly admitted as a part of *materia medica*. The intimate connection between the art and the science is most excellently set forth in a prize essay by Ephraim Cutter, M. D., L. L. D., read a few years ago, before the London Society of Science, Letters, and Art, and we cannot better conclude our discursive views on this important topic than by presenting the following excerpts from the work of this able and scientific physician.

Dr. Cutter says : —

“At first sight there would seem to be but little connection between medicine and music, nevertheless, music has to do with the hearing, with the voice in singing, with the respiration in playing on wind instruments, and with a perfection of limbs in playing on stringed or other instruments.

“Anatomy shows us the wonderful structure of the ear, by which we feel the vibrations of the atmosphere. It shows the rods of Corti suspended in a liquid medium confined in a singular whorl-shaped cavity, which is provided with a membranous window on which is a curious chain of bones, the stirrup, the anvil, and the hammer connecting with the drum of the ear, lying at the bottom of the external passage. Thanks to modern invention, the rhinoscope discloses also the pharynx and orifices of the Eustachian tubes.

“Anatomy has shown that the rods of Corti are the final media in the ear that transmit vibrations to the nerve centers. The number of 40,000 per second being the highest that can be perceived.

“Anatomy has also shown the structure of the human larynx, throat and mouth, that have to do in the production of music, which may be called *cantation*. A great deal was learned from the dead larynx ; but when the laryngoscope was introduced, a new flood of light was thrown on the subject, and the difference was shown to be as great as that between life and death.

“The offices of the true vocal cords or bands, the false vocal cords or bands, the epiglottis, the passages through the mouth and nose, the use of the tongue and teeth, are now well known and described. Photography has even depicted the living larynx in its actual place and relations and in



action. Czerak, of Prague (about 1862), was the first to photograph it. In November, 1865, the writer took the first photographs in America of the living human larynx (his own). Mr. F. Hardy, A. B., now of Springfield, Mass., was his skilled assistant. Copies of these photographs are deposited in the U. S. Army Medical Museum at Washington, D. C.

“There is an interesting function of the false vocal bands, which, as it is not generally known, may be alluded to briefly here. The false vocal bands close during the act of holding the breath, and are probably the chief agents in retarding the emission of the breath during singing and phonation. This is an important office, and should give these bands a better name than ‘false’ for their work is as ‘true’ as that of the vocal bands themselves. The writer calls them ‘Breath Bands’

“In singing, the tones are produced by the action of the vocal bands alone; these tones are, like the tones of a cornet, produced by the air passing through the lips on the embouchure of the mouth-piece. In ‘songs without words,’ the larynx ‘plays’ like an instrument; but in songs with words the varied tones are modified by the position of the tongue, mouth and nares. The variations in pitch are governed by the length of the vibrating surface of the vocal bands.

“The vocal bands, therefore, are subject to the same rule as the strings of a ‘cello. In the falsetto voice, the anterior two-thirds of the vocal bands vibrate very closely in producing two line F.

“The false vocal hands must be of great use in the playing of wind instruments, because of their retentive power over the expiring breath. \* \* \*

"Music is harmonious motion, and penetrates the soul by more ways than one, and where phonation does not penetrate. It is a universal language, that reaches the heart and sympathetic nerves. It is a soother and soporific, and thus takes the place of drugs and is preferable to them. For example, when the use of opiates is done away with by music, the advantage is in the avoidance of the bad effects of the 'opium habit,' which may be acquired. The 'music habit,' if I may be allowed to use the term, has nothing harmful in its effects.

"Again, music is medicine to the weary adult, worn with business, work, and worryment of mind. A prominent New England clergyman, tired out with the duties of his profession, tells me that there is nothing so restful and soothing to his nerves as Haydn's trios for the piano, 'cello and violin. I can testify to the same thing. May not this explain the secret charm of concerted music?

"When the soul and body are refreshed by the 'music medicine,' we are ready to take hold of life's duties with renewed vigor and earnestness, and double work can be done in the same time that it took before. I suppose music quiets the sympathetic nervous system, which does a great part of the nerve work of the body. The nerves of the head (which are voluntary) when worried or overworked are sad disturbers of the sympathetic nerves (which are involuntary and automatic.) It is possible that the agreeable occupation of the cerebral nerve centers by a musical performance causes them to let the sympathetic nerves alone, and to cease withdrawing, or rather stealing, from them the energy which is their share. However it is done, the fact remains as stated, that the digestive, circulatory, secretive, nutritive, and repar-

atory functions are better performed when the sympathetic nerves are let alone and allowed to do their work quietly.

"To refer back to the nursery, when the mother instinctively sings her nursing baby to sleep on her bosom, lactation goes on smoothly and harmoniously, and the music soothes both mother and child; but let some intelligence of a startling character suddenly disturb the mother, the babe's food is no longer secreted, and it would do anything but sleep.

"I think I would go so far as to put music in the *materia medica*, after what has been said of it by many, as a remedy for insomnia, neurasthenia, and melancholia, as it could be harmlessly used for any length of time, and would be pleasant to all. \* \* \*

"An affecting story is told of a child, about two years of age, in the far west, who was stolen by Indians and kept till she was eight years old. The parents made every effort to find the child, without success. Finally, an officer of the United States Army brought the pilfering tribe and the bereaved parents together. After a time, the parents singled out their girl in her savage costume, but could make no impression on her by which they could certainly recognize her. The child seemed dazed and astonished. The mother began to despair until an older child said, 'Mother, sing the lullaby that you used to sing to her when a baby.' The mother did so. At once the lost child listened, became animated, recognized her mother, and rushed into her arms. Certainly this was a case where music acted upon an enfeebled memory as a successful stimulant, when speech had entirely failed to elicit any response."

A very direct employment of music in a serious illness, is thus described by Dr. Cutter : —

“Mr. Thompson, of S. Maw, Son & Thompson, London, tells a story of his son Willie, aged six years, moribund with typhoid, quite insensible, abdomen tympanitic, pulse failing, and said by his physicians ‘not to last the night out.’ Carbolic acid was given with some good effect, while the doctor staid up all night at the bedside ; but the coma continued. Finally the father, knowing that the boy was intensely fond of music, procured a nice large music box. He asked his son if he would like to hear it play. No response and no sign of recognition. The music box was set agoing. It was not long before his countenance changed and his body became uneasy. After awhile he turned over on to his side. The box was put behind his back. After another tune he turned over to it, and became conscious so as to respond to questions. ‘Now see here,’ said Mr. Thompson, ‘this is for your own use, and shall be called Willie’s music box.’ The boy showed signs of pleasure and wished it kept playing. The result was continued reaction ; he responded to treatment and recovered.”

In the writer’s own experience in the course of music teaching, he has found singing a partial cure in a severe case of St. Vitus’ dance, a complete cure in a case of chronic ulceration of the tonsils, an entire cure in a case of consumption in the early stages, and a palliative for stammering.

## ROYAL MUSICIANS.

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ALTHOUGH there is no royal road to music, yet royalty has frequently trod the path of musical study. Almost all potentates have felt it incumbent upon them to foster music as one of the fine arts ; but the number of those who practically studied the art is not so large. We shall not amplify upon the subject of King David. He has always been regarded as the representative of royal musicians. He probably did for the ancient Egyptian music what saints Ambrose and Gregory did for the Greek : that is, he systematized and simplified it. But King David is by no means the only ruler who has used music for religious or patriotic purposes. Solon aroused the Athenians to reconquer Salamis, by singing a song descriptive of the humiliation of its people, and even some of the Egyptian kings are seen in the sculptures and paintings of ancient tombs, leading in songs of thanksgiving. In the Middle Ages, the monarchs of Europe esteemed it no degradation to become troubadours, trouvères, or minnesingers, and few of the

song-composers of that time but were of noble birth. It seems strange, we may add *en passant*, that royalty always seems to have cared more for the vocal side of music than for any other.

Alfonso X of Castile, William IV (Count of Poitiers), and Richard I, (of England) were among the song musicians of these remote times. Even before this time England had possessed a musical king in Canute, whose greatest song was inspired by hearing the monks of Ely sing their vesper song, as he was rowing on the river at sunset. One can imagine the poetic influence of the scene, and the delicious effect of the music of the hymn stealing over the waters in the haziness of a tranquil twilight. The music which they sang was probably in unison, since the barbaric successions of fourths and fifths, which were the rude beginnings of harmony, had not yet been invented. The melody of the song has been lost to us; and, of the verses, but one remains. In the old Anglo-Saxon, it runs:—

“ Murie sungen the muneches binnen Ely  
Tha Cnute Ching reu'ther by,  
Rowe, enihtes, næw the land,  
And here we thes muneches sæng.”

In modern English, it would be as follows:—

“ Merry sang the monks at Ely  
As King Canute rowed there by.

Row, men, near the land,  
And hear we these monks sing."

This song soon spread among the peasantry, and even became popular among the higher orders. That this was not due to the fact of the composer being king of England is evidenced by the fact that it remained the most popular song of that country for some three hundred years.

Charlemagne has never had the credit he has deserved, not as an executive musician, but as a sound musical critic.

He always adopted King David as his model, and it was therefore very natural that he should give much attention to music. He had singing very frequently at his court, and often took the post of director himself. On such occasions, it was dangerous for any to shirk their part: whether they had "a voice" or not, it was necessary for them to join in the choruses to some extent. He preserved many of the ancient and legendary songs of France by causing them to be copied and studied at his court. He was a passionate admirer of the Gregorian style of ecclesiastical music, and caused it to be generally introduced in France, besides importing excellent singers of that method from Rome. In short, France owes much to his zeal for music, although of his own attainments in the art but little is known. But France has possessed more

than one musical monarch. Almost all her queens were more or less musical, and studied the art. All her monarchs in the latter part of the royal line took active part in music by becoming supporters of different schools and modes of composition. But the musical king of France, *par excellence*, was Louis XIII, who was remarkably fond of the art, and divided his attention between music, hunting and chess, in somewhat equal portions. At concerts, which were frequently given at his court, very few persons were admitted, and none who did not understand music. He would have no ladies present at his concerts. "They cannot keep quiet," said he.

At these little chamber-concerts, the king was conductor, and usually closed the programme by having several of his own songs produced. If these were applauded, and they were always sure to be, he would cause them to be repeated three or four times, a bit of vanity which may be excused in a royal musician. One of his works, and a charming one, has come down to our days, in *Amaryllis*, which, though performed by many as an instrumental selection, was originally a love-song of the quaint, semi-pastoral style of that epoch.\*

\* The instrumental Gavotte, known as "Amaryllis" (arranged by Ghys) is wrongly ascribed to Louis XIII. Its true name is "Le Clochette," and it was composed by Baltazarini before Louis XIII was born.



He also composed considerable church-music, on one occasion writing an entire vesper service for the army besieging La Rochelle.

During his last illness, he composed much sacred music, which was sung around his death-bed by his courtiers, he himself joining in occasionally; and some of his own music was sung as his requiem.

Among the English kings after the conquest, we find a few music-lovers, but only one real musician. The dreadful Bluebeard of English history, the man who seems to have been coarse by nature and lacking in all the finer attributes, seems yet to have been a musician and composer of considerable ability. Henry VIII could sing at sight, and could play organ, harpsichord and lute, and could extemporize songs, both words and music, in a very artistic manner.

Queen Elizabeth (his daughter) seems to have inherited part of his talent; for the pieces in her "virginal-book"\* are of considerable difficulty, and show that her music lessons were pursued with much vigor. She seems to have been quite vain of her abilities in virginal playing (the only piano-playing of that time), and was delighted when a courtier told

\*Although it is probable that this book as we possess it at present, was copied out after the queen's death, there is little doubt that Elizabeth played most of the pieces contained in its pages, and some were arranged expressly for his royal pupil, by Dr. Byrd.

her that she played better than the Queen of Scots, of whom she was always more or less jealous. Yet she would brook contradiction from her superiors in the art, for on one occasion, after hearing Dr. Christopher Tye perform on the organ in her chapel, she sent word to him that he played out of tune (*i. e.*, falsely), whereupon that irascible musician sent back word that Her Majesty's ears were out of tune; and he does not seem to have been punished for the retort.

But such bold answers have almost always characterized the relations between musicians and royalty. Cherubini was equally bold to Napoleon, Mozart to the Austrian Emperor, and Liszt to the Princess Metternich. Mary, Queen of Scots, is said to have been a very fine musician; and there is scarcely a doubt that her poetical nature would make her the superior of the more practical Queen Elizabeth in this art.

We have said that royalty generally occupied itself with vocal music. There is one very important exception to this rule,—Frederic the Great—who was a most assiduous flute-player. He learned this accomplishment under the most trying difficulties. His father, Frederic I, was one of the fiercest and vulgarest of characters, and despised the fine arts most cordially, holding, as Macaulay says, that

the “whole business of life was to drill and be drilled.” To give any time to the study of music was little short of insanity, in the eyes of this domestic despot, and more than once was the instrument broken over the head of the unfortunate boy. Many anecdotes are related of the manner in which Frederic was obliged to deceive his father. His chief teacher was the great flautist, J. J. Quantz, who almost risked his life by giving him lessons; for, when the father’s step was heard, the flutes and music were hurriedly thrown into a closet, while the teacher was once obliged to save himself by crawling up a chimney. Quantz was, however, richly compensated for his risks when Frederic came to the throne. He received a salary of two thousand thalers as chamber musician and court composer, and an additional payment for each composition. He spent most of his time in composing flute solos and duets for his royal pupil.

As regards the king’s own performances, they seem to have been quite good, but marred a little by nervousness. He was very conscientious in studying any new work, and felt much ashamed if he slipped in any passage, or gave a false note. He possessed a very large number of flutes, — so many, in fact, that it was the entire duty of a servant to take care of them.

It was, however, dangerous to play better than His Majesty in any flute duet, as he had all the vanity and jealousy of Nero.

Frederic the Great was not bounded in his musical tastes wholly by flute-playing or by the works of Quantz. On the contrary, he patronized with intense ardor the works of Graun, which at times moved him even to tears. The great Kirnberger could not make any progress at the Prussian court for a long time, because the king would suffer no rivals to his favorite composer. He allowed Graun more liberty than was usual with court musicians. Once he commanded the composer to alter several pages of an opera which he had just written. The composer declined to do so, and on the king's furiously demanding a reason for such bold mutiny, replied, holding the score in his hand, "Over this work *I* am king", and the claim was acknowledged as just.

Frederic's sister, the Princess Amalia, was also an educated musician, but a very tart and unjust critic, condemning Gluck, Schultz, and other able musicians, with ruthless censure.

But the list of royal musicians has swollen to so long an article that we may not dwell upon the numerous musical princes, dukes, and lesser rulers. We may not even detail the overweening musical conceit of the Roman Emperors Caligula and Nero, these

alone being sufficient to make an amusing but lengthy article ; we cannot detail the musical studies of Titus, nor the useful songs composed by Chinese emperors ; we cannot dwell upon the musical attainments of the emperors of Japan ; still we hope to have made it apparent that music, the consoler of grief, the friend of the unfortunate, is also a necessity to the rich and powerful of the earth.

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## MUSICIANS' FORTUNES AND GENEROSITIES.

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IN some of the essays of this volume we have spoken of the jealousies and rivalries among musicians. The subject is, unfortunately, a very large one, and one that is familiar to all who have in any degree become acquainted with the devotees of music. A two-fold jealousy exists, springing on the one hand from artistic grounds, and on the other from what the Germans graphically call *Brodneid*—the “bread-earning” envy.

Having, however, sketched this ever-present flaw of the musical character, it would be an injustice not to review the other side of the picture,—the generosities of artistic natures, and there have been as conspicuous displays of nobility of character among composers as of the narrowness and envy which are so often held up as a reproach to our art.

That this is recognized by solicitors of charity is proved by the constant solicitations given to artists to play for churches, asylums, hospitals, etc., gratis.

Handel's music (the *Messiah* especially) has founded greater charities than any ordinary State treasury, and it is pleasant to know that, besides being great gifts to art, his works became very practical and substantial gifts to the poor of England. But it is impossible to chronicle the various occasions when musicians have lent their talents to obtaining alms for others in this manner. Judged in this light, the musician may be called the most charitable of all artists.

There are also enough instances on record of composers and great musicians being generous to their rivals, and this in a much larger degree than is common among physicians, painters, or *littérateurs*.

In the last century, it was not an easy task for a young genius to receive proper education, unless patronized by some nobleman who was willing to bear the attendant expense. Yet Porpora helped his humble bootblack Haydn, to a good musical education; and Salieri assisted the shock-headed peasant-boy, Schubert in some degree. The last-named composer, was himself the embodiment of generosity. Disappointed all through his life in his attempts to obtain a court appointment which should lift him from his bitter poverty, he never felt rancor toward his successful rivals. Near the close of his career, when he made his last strong effort to become vice-capellmeister to the

Austrian court, and the emperor chose the composer Weigl instead, Schubert said to his friend Spaun, "I should have liked the post, and I needed it ; but since so able a man as Weigl has been chosen, I suppose I ought to be content."

Beethoven's warm heart and generous nature found its chief outlet toward his unworthy nephew, yet he was far above the atmosphere of jealousy. His remark as he lay upon his death-bed, examining the works of Handel,—“This is the true music,”—proves this. His acceptance of Ries as a pupil (although he detested teaching) as a return for a kindness done to his mother years before, shows that he had a grateful nature. Mozart's remark to a carping Viennese critic,—“Sir, you and I melted down together would not make one Haydn,”—is but a reflex of a master's generous spirit.

Meyerbeer's admiration for Mozart's music was equally well marked ; although, of course, here the element of equality disappears.

We do not find quite so much generosity among singers as among composers. Possibly the cause of this is that these artists are brought into more direct competition with each other, and the success of one partially implies the failure of the other. Yet where this element of public rivalry is not present, we find that the opera singers have often been the most generous and charitable of all artists.



Lablache was always ready with purse and voice to assist his poorer fellow-artists. One day, a poor Italian came to him with a pitiful tale, and begged to be sent back to Italy. The next day at rehearsal, Lablache told the case to his fellow-singers, and proposed that each give fifty francs, which was instantly done, Malibran contributing with the rest. The next day, however, the prima donna came to Lablache with two hundred and fifty francs more, saying that she did not wish to seem ostentatious at the rehearsal, but begged that Lablache would add the money to the fund. Lablache hastened to the lodgings of his fellow-countryman only to find that he had started, full of joy, for the steamer. Racing after him to the Thames, Lablache caught the steamer just as it was leaving the wharf, and startled him with the additional gift.

Malibran was especially noted for her constant almsgiving, although she detested publicity in the matter.

Catalani was generous in a high degree. She never would sing gratis for any charity, but in such cases always made it a point to subscribe a sum to the enterprise, which often equalled or exceeded her own terms. In 1821, she declined singing for the benefit of the Westminster Hospital, as she did not wish to interfere with the success of her own concerts

(which were to occur shortly after) by appearing previous to them. But, after the first of her own series had taken place, she sent the managers nearly three hundred pounds, the result of her concert.

Pasta was not so lavish, yet was generous to the poor.

But all these good deeds pale before the generousities of the most modern musicians and composers. In our times (and in the preceding generation) there have been great musicians who seemed to make it their duty not only to foster art by their own works, but to uphold it by pen, influence and purse. These great ones have taken a broader view of music than any of their predecessors : they bring to art, at times, the highest possible sacrifice, — self-abnegation.

Highest in the scroll of those who work for art with pure devotion must be written the name of that celebrated composer, critic, and virtuoso, who stood (as Cherubini did) a connecting link between the past and the present, — Franz Liszt. His musical sympathies, as every one knows, were with the present, or rather with “the future ;” yet every struggling artist and rising composer found a willing assistant in Liszt. His position in the music of today will undoubtedly be disputed by many. The conservative influence of the Gewandhaus Concerts has always been opposed to him ; the worth of his

orchestral works is a moot point with many; yet none dare deny the rank of this Mæcenas in his devotion to music in its broadest sense.

To give a list of the generous deeds of the master would fill a very long article. His whole life was devoted to fostering his less fortunate brother artists. The succoring of Pesth, after its inundation in 1837; the completion of the Beethoven monument; the recognition of the merits of Schubert, by articles and piano transcriptions; the aiding of Robert Franz, first to obtain recognition as a composer, and subsequently to a comfortable income in his old age; the placing of Wagner on a pedestal as the leader of the new school; the personal advancement of dozens of great artists whom he received at his former home in Weimar, and advised and encouraged in their musical career, — these are but a few of the great deeds of a man who rather resembled a prophet among his disciples than a composer and teacher of modern music.

Only second to the name of Liszt in generous deeds for art is that of Schumann, who was actuated by the same high principle, but had not the ear of princes and kings, as did Liszt. Schumann's entire literary and critical career was devoted to the best interests of art and the aid of undiscovered genius. Brahms found in him a friend, without whom he might

have struggled on unnoticed. To Franz, he was a true and earnest adherent. Berlioz found his first real recognition in Schumann.

Artists are proverbially impecunious and spendthrift, yet there have been exceptions which stand out in glaring contrast to the extravagant lavishness which is characteristic of almost all of the tribe. Naturally in the older days, when the position of the musician was a very humble one, thrift was forced upon him in a manner that admitted of no evasion. *Tempora mutantur!* How old Bach would have stared to have seen a musician as well off as Wagner was! Bach lived in the most modest circumstances, in Leipsic, with a family of a score of children, and a most faithful and amiable wife. When he died, the utmost economy could not keep the widow out of the poorhouse, where she died. Of his sons, Wilhelm Friedemann Bach was a spendthrift, and most dissipated to boot. He died in the gutter, in disreputable old age. Philip Emanuel Bach was careful and prudent, and although not rich, died in very comfortable circumstances. Burney speaks of a visit to him in the last century :—

“When I went to his house I found with him three or four rational and well-bred persons, his friends, besides his own family, consisting of Mrs. Bach, his eldest son, who practices the law, and his daughter (the youngest son studies painting

at the Academies of Leipsic and Dresden) ; the instant I entered he conducted me up stairs into a large and elegant music room, furnished with pictures, drawings and prints of more than a hundred and fifty eminent musicians ; among whom are many Englishmen, and original portraits in oil of his father and grandfather. After I had looked at these M. Bach was so obliging as to sit down at his Silbermann Clavichord. \* \* \* After dinner, which was elegantly served and cheerfully eaten, I prevailed on him to sit again to a clavichord."

The above is certainly a good picture of a well-to-do musician's home surroundings, but the quaintest statement of all is made by Burney (although it is not relative to our subject) in the following lines : "He is learned, I think, *even beyond his father*, whenever he pleases, and is *far beyond him in variety of modulation!*" Certainly this puts poor John Sebastian well into the background. John Christian Bach was a terrific spendthrift, but a very lucky one. He spent a fortune in London, then became music teacher to the queen, spent another, then died, and his wife received a pension from the royal family which kept her from want.

Mozart was not often spendthrift, but that was chiefly because he had no money. When he received any it flew quickly enough, for he was not only generous but he was fond of society, and delighted in

festive gatherings. Schubert was the most shiftless of all. When he had money he lived (alas, for the briefest of periods) like a prince, and when it was gone, he existed like a pauper, only to repeat the first experience when cash came back again. Once after a period of rather protracted famine, he sold several songs and at once spent the money on tickets for Paganini's concert for himself and friends, at a fabulous price.

Speaking of Paganini leads one at once to the reverse of the picture. Paganini was a veritable miser. The grasping managers for once met their match in him, for he would squeeze them like a sponge. Yet this grasping miser once, at least, gave way to unbounded generosity. It was after he had heard the first performance of the *Sinfonie Fantastique*; not only did he kneel before Berlioz and kiss his hand, but the next day he sent him a check for 25,000 francs! This was so totally different from Paganini's usual actions that many who knew him refused to believe it, and even now some histories maintain that he was only a secret agent in the matter, and that the real donor was a prominent Parisian publisher who desired to preserve his incognito.

Wagner, among modern musicians, was by turns niggardly and princely. At times he demanded the fulfilling of rigorous contracts even where it brought

ruin to innocent and too generous men; at other times he would devote large sums and herculean labors to the advancement of art. But he was generally selfish in his most lavish expenditures. Liszt was the true prince in money matters. He received lavish sums, and he spent them lavishly but never foolishly. His hand was ever in his purse to help some brother artist. Wagner received benefits both from his purse and pen, afterwards gladly repaid.

With one amusing anecdote of closeness and its revenge we may dismiss this branch of our subject. It concerns a much humbler member of the profession than those we have named above. Pfund the kettle-drummer (and Pfund, which is German for "Pound," seems a very good name for a drummer), was rather more than a trifle "near," yet once in a fit of generosity he had lent a brother musician a dollar. Immediately that this rashly generous act had been consummated he repented deeply of his folly. Constantly he urged the recalcitrant debtor to repay. Finally the ingenious borrower determined to pay his debt in a memorable manner. They were both members of the Gewandhaus Orchestra. The debtor obtained a dollar's worth of *pfennige* (a *pfennig* is a quarter of a cent) and going upon the concert platform just before the beginning of the performance, he arranged the little coins upon the kettle-

drum head. Pfund, near-sighted and somewhat in a hurry, came to his instrument; the performance began, a single drum stroke and—crash!—the dollar was scattered all over the platform. Poor Pfund demanded repayment in vain, the exdebtor justly saying that he had placed the money where he knew his creditor would be sure to find it.

Few musicians have ever attained great wealth.

Probably Nero the emperor of Rome, was the richest musician that ever lived, but it may be contended that he did not make his wealth in the musical profession. Yet this is only partially true, for many of his courtiers were glad to curry favor with him by flattering his musical vanity, paying him enormous sums for his professional services, and he is said once to have received a sum equivalent to \$30,000 for one night's musical services, which puts the prices paid to a Patti to the blush.

Among the great composers of the old school we seek in vain for a wealthy man. Palestrina lived and died poor although not in extreme poverty. Di Lasso came the nearest to being a rich man, because of the constant friendship of the Duke of Bavaria. Handel lost a fortune in trying to establish Italian opera in London, but subsequently regained more than this amount by the great success of his oratorios. His friend Mattheson was wealthy, but made his fortune



rather in diplomatic service than in music. Beethoven died at least out of the reach of poverty, spite of the fact that he represented himself as very poor to those who came to him in his last illness. After his death there were several bank certificates and bonds found hidden away in odd corners of his chamber. Mozart died so poor that he was buried in the common grave in the Vienna cemetery and all trace of his body has been lost, although there is a certain doctor in Germany who claims to possess his skull. Wagner was a representative of the two extremes, wealth and poverty. In Paris at one time he felt the direct pinch of want, and no musical work was too humble for him to try. He arranged cornet solos, four-hand adaptations of operas, and even tried to get an engagement as a chorus singer in one of the cheap Boulevard theatres. When, years afterwards, he became the intimate friend of King Louis of Bavaria (it may be remembered that it was at this court, centuries before, Orlando di Lasso won wealth and renown) Wagner lived as a prince. In Venice where he spent the vacation that terminated in his death, he had a retinue of servants and attendants, a family tutor, etc., and he lived in a palace fit for a king; when he composed his study was decorated to correspond with the subject on which he was at work, and laces, fine velvets, flowers and perfumes lent their

aid in stimulating the inspiration of the great composer of music drama. The picture is in vivid contrast to poor Schubert dying almost alone, and to Mozart buried like a pauper, but Wagner was the modern exception, and there are today more poor and struggling musical talents and perhaps geniuses than there ever have been wealthy musicians.

What with the frequent interchange of artists and conductors between America and Europe it becomes an interesting subject to study how compensation and work compare among the musical profession on the two sides of the Atlantic. Salaries are undoubtedly higher in America than in Germany, but by no means in so great a degree as is thought. The leaders in music abroad receive perhaps thirty or forty per cent. less than they could earn here, but two facts must be set against this; firstly, the purchasing power of money is much greater in Europe than it is with us, and, secondly the position of a great musician is more agreeable, more universally respected and admired, in Germany or France than in America. Thus Kapellmeister Reinecke, living in his flat in the third story of a house in the Quer-Strasse in Leipsic, is sought out by the aristocracy, is prized and respected beyond the plutocrats who live in whole palaces. Besides our country is rather young yet in music and painting, and one does not find as much communion

among kindred spirits and co-workers in America as abroad. When one sees Reinecke in Leipsic, Rheinberger in Munich, or Svendsen in Copenhagen, surrounded by a coterie of fellow laborers in music, when jest, and earnest comparison and comment pass about the board, while geniality and calm contentment hover over them all, the question as to why more of the great foreign musicians do not come to America is answered; but whichever side of the Atlantic is searched, there is more chance of finding a pterodactyl or a plesiosaurus than a rich musician.

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## A STRANGE SINGING TEACHER.

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AT last, the student had reached his ambition. He had studied various methods of voice culture and vocal technique in his native land, and had now come abroad to have the finishing touches given to his organ.

The road to Naples was rough and dusty, and it is not surprising that the young singer fell asleep before he entered the city. Once within its precincts, he immediately set about finding the leading conservatory, where he hoped that his earnestness and zeal would make him heartily welcomed. He was astonished to find the building a prison-like, monastic edifice, but, nothing daunted, knocked at the gate. The attendant who opened it stared with curiosity at the garb of the young man, and was amazed at his desire to see the voice-builder of the establishment. "You mean our *maestro di canto*, our singing master," said he : "follow me, then."

In a moment, the singer found himself before a

rather sour-looking old man, in periwig and knee-breeches, who received him in anything but a gracious manner.

“What have you learned already?” asked the master.

“I have studied various methods,” responded the student. “What manner of breathing do you prefer that I should use,—the abdomino-costal, the pure abdominal, or the clavicular?”

The singing-master turned pale, and made an involuntary movement toward the door, but finally recovered himself sufficiently to say, “If you have made any improvements in the manner of breathing I shall be glad to listen to all of them; but I wished to know what you have attained in *solfeggio*.”

“Oh, for the matter of that,” replied the applicant, “I have scarcely thought much about *solfeggi*. I have given great attention to the production of tone as a science.”

“Methinks there is much ‘method’ in this madness,” muttered the singing-master.

“I have studied all the philosophy of vocal phonation,” continued the other; “and, in the physiology of the voice, I am about perfect. But perhaps you would like to examine my throat first with a laryngoscope.”

“I have never seen one,” sighed the teacher; you speak altogether in riddles.”

"What," exclaimed the now thoroughly aroused student, "you have never seen the interior of a living throat! Well, at least, you have examined plenty of dead ones, I suppose."

"God forbid!" said the master, with a shudder. "Have you received your vocal education in a hospital?"

"I am proud to say that half my time has been spent in the dissecting room."

"Have you advanced your execution or attained brilliant *floriture* there?"

"No; but I have gained a knowledge of all the small muscles of the throat, and have memorized all their names."

"Can you use them artistically, because you have catalogued them?" inquired the teacher.

"No, but I can attain much more eminence in my profession as a teacher, and I shall be able to operate on the throats of my pupils with more facility. I have already cut off six or seven tonsils."

"What," shrieked the teacher, "you improve a throat by mutilation! I suppose you would also cure a headache by cutting off a man's head."

"What method then do *you* use in singing?" inquired the pupil.

"Work! The way to learn singing is to sing. Gradual, very gradual, exercise strengthens the

lungs and every throat muscle, as gradual exercise makes the dexterity of the fencer or the power of the athlete. A pure, natural tone will grow in strength by continued use : an artificial one will not. Power and endurance come by carefully graded work. Flexibility by unrelenting perseverance in solfeggio studies, which must be adapted to the style and ability of each individual voice. I go as near to nature as I can : you try to abolish it altogether. I keep the voice in easy compass, in its most natural notes, until, by the constant practice of these, growth follows of itself, and I am able to extend the exercises. I never make more demands upon the voice than it can easily fulfil ; and, as it grows, I increase my demands. I do not distract the attention of any student, even by the statement of a fact, if that fact is likely to draw his thought away from the plain road of natural study, in good, healthy tones. If he produces such tones, I do not give him a six hours' oration as to *how* he produces them. In fact I am afraid I do not know *that* myself. There is possibly much that is good in your style of study ; but you have pushed the analytical process too far,—you suffer from too much method. Your too strict attention to physiology and anatomy, and too lax attention to music is apt to make vocal surgeons rather than artistic singers ; and I, who am, after all, only

a musician, have greater and better pupils than all your sanguinary theoretical teachers put together."

"Who are you, then?" cried the now somewhat frightened student, as the old teacher began slowly to grow hazy around the edges, and to dissolve into thin air.

"I am the ghost of Porpora," whispered the now half-invisible spectre.

The student gave a shriek in the highest register, and so far forgot himself as not to think of the style of breathing by which he produced it, and then—awoke.

He was not in Naples; he had not yet achieved a great American reputation: he was sitting in a dazed condition in the church choir; he had fallen asleep after having sung the second hymn, and the minister had only got along in his sermon as far as "sixthly."

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## MUSICAL INSTRUMENTS AND THEIR EPOCHS.

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It is an interesting study to the musical historian to watch the rise and fall of certain instruments in different epochs. The trumpet for example from mediæval times until the middle of the last century, was the favorite instrument of gentlemen. This probably arose from the fact that the heralds, who were body servants of kings and princes, played this instrument; guilds of trumpeters were established in which many of the nobility were enrolled, and these guilds existed even in the last century. This state of affairs led to such perfection of trumpet-playing that the artists of Handel's time could play passages on the natural trumpet which were almost impossible fifty years later; in fact, Mozart was obliged to simplify the trumpet obligato in "The trumpet shall sound" in the "Messiah," in order that it might be played by the musicians of his day. In all the works of Beethoven, Mozart and Weber, there is not a single difficult trumpet passage.

But Wagner and Berlioz by their pompous works led to a renaissance of trumpet-playing, and today although the natural trumpet is passing away, the keyed trumpet, at least in Europe, finds many performers of much excellence.

The oboe had its period of extreme prominence during the last century. One can scarcely exaggerate the liking for this instrument among our forefathers. Handel wrote six concertos for it, and gave it prominence in almost all his instrumentation. Bach used it almost as freely. Besides the modern oboe there were other oboes which have become obsolete; the oboe d'amore for example, which was by no means a very "lovely oboe," for it screamed like a veritable bag-pipe, and the oboe di caccia which had a tone not unlike an English horn. The English horn itself seems to have had its ups and downs for it dropped out of use during the classical epoch. Gluck, to be sure, employed it, but was not able to get any especial effect from its use, while Mozart and Weber never admitted it to their scores, and Beethoven only used it once (and even here it is doubtful if he meant the real *Corno Inglese*) in his trio, Op. 87, with two oboes, a strange combination, and on the whole rather a prolix and uninspiring work. It was Berlioz, Schumann, Rossini and Wagner who really brought in the English horn with due knowledge of

its tone color, and in many of their works one finds this large-sized oboe playing the part of Alpine horn or Shepherd's pipe. Meanwhile, in the last century the clarinet was knocking at the door of the orchestra in vain, until Mozart opened the gate for it in his E-flat symphony and his clarinette quintette.

Many of the humbler instruments lay quiescent until Beethoven discovered their possibilities. It was Beethoven who elevated the kettle-drums, and the contra-bass from comparative obscurity, and he also gave to the horn a new significance. The harp was naturally not employed by the old composers much, for it was a semi-diatonic instrument. It was only in 1810 that Erard made of it a truly orchestral instrument capable of modulation, but it is a popular error to suppose that it could not modulate at all before this for Mozart wrote a concerto for harp and flute, and Gluck was obliged to use it in his great opera of Orpheus. Burney in his interesting book of musical travels (1772) says :

“ At Brussels I heard a young lady play extremely well on the harp with pedals. \* \* \* \* The harp is very much played on by the ladies here and at Paris. It is a sweet and becoming instrument, and, by means of pedals for the half notes, is less cumbrous and unwieldy than our double Welsh harp. \* \* \* \* There are but thirty-three strings on it, which, except

the last, are mere natural notes of the diatonic scale ; the rest are made by the feet. This method of producing the half-tones on the harp by means of pedals was invented at Brussels about fifteen years ago, (circa 1756) by M. Simon who still resides in that city ; it is an ingenious and useful contrivance in more respects than one, for, by reducing the number of strings the tone of those that remain is improved."

The invention seems to have travelled slowly, for at Vienna, the traveller heard another kind of harp performance, of which he says : —

" M. Mut, a good performer, played a piece upon the single harp without pedals, which makes it a very difficult instrument, as the performer is obliged to make the semitones by brass rings with the left hand which being placed at the top of the harp, are not only hard to get at, but disagreeable to hear, from the noise, which, by a sudden motion of the hand they occasion. The secret of producing the semitones by pedals is not yet arrived in Vienna."

In this interesting work we can also find some details about the earliest use of cymbals. They had evidently but recently come into European music from the East, for the writer deemed it necessary to give a full description of a pair he heard in France. He calls them "*Crotolo*," and says that the ancients

called the same instrument “Cymbalum.” The Turks were the first among the moderns who used it in their military bands.

The above instruments are by no means the only ones which have had their period of rise and fall, but sufficient has been said to show that as the very structure of music changes from age to age, so the instruments themselves are changing and are undergoing their periods of popularity and decadence.

There is more of true art in the manufacture of a fine musical instrument than is generally recognized by the public at large. When a man designs a beautiful edifice, his public worth is at once acknowledged, but the building of a perfect violin or a rich-toned piano is scarcely less valuable to the world, and the designer and maker of such a thing is as fully entitled to enter the ranks of those priests of the beautiful, called artists, as if he had planned a temple or created a poem. When in the seventeenth and eighteenth centuries a set of men, thoroughly in love with their work, brought the violin to a standard far above the crude instrument of preceding ages, they did as much toward the advancement of one branch of music, as if they had been Paganinis or Joachims; for, given the ideal instrument, the great performers upon it were sure to follow.

The old spinets, or virginals, or harpsichords,

brought forth a school of composers, and the quaint and pretty, demi-staccato vein of a Scarlatti or a Couperin, must also be derived in some degree from the inventions of a Ruckers.

In like manner, the creation of the grand piano brought in its train no less a work than the greatest sonata ever composed — Beethoven's vast "Sonate für Hammerclavier" in B flat, Op. 106. Of course it took a great master to produce such a work, but it required a coadjutor in the shape of an intelligent inventor and manufacturer to make it at all possible, and this humbler collaborator is too often relegated to the commercial field altogether, and denied admittance into the domain of art.

If one speaks of harp-music to the musician he at once thinks of the effects brought forth by Gluck, Mozart, Spohr, Berlioz and Wagner, but of the name of Simon he knows nothing; yet Simon (as we have seen) first lifted the harp from the diatonic character which it had possessed since ancient Egyptian days, and which made it useless to the modern composer.

In the same manner Boehm has done as much for the flute as Kuhlau or any of the flute composers, for he has given entrance to all keys, and has practically added a new tone color to the instrument by the rapidity and brightness consequent upon his system of keying.

Adolph Sax has done the same great service in the keying of brass instruments and Wieprecht has helped the brass wind to a better standing by bringing forward the Bass Tuba to take the place of the hideous, wooden serpent, or the rasping ophicleide, which were the bass instruments of this department, in the beginning of the century.

If we, in America, have not yet added any names to the list of the world's great masters in composition, we have at least done very much to advance music by the improvement of musical instruments. The iron bed-plate, and the sostenuto pedal, of the piano, have been given to the world from this side of the Atlantic; and in the careful building of the grand piano there are today some American firms who have taught the European manufacturers a lesson. In violins too we possess at least one manufacturer who can claim the title of artist, and whose instruments may some day rank with even the Cremona violins.

But the intent of this article is not the glorification of America in musical manufactures, but rather the insistence upon the idea that the careful manufacturer, and the enthusiastic inventor, in the instrumental field, should be remembered almost as great artists and composers are.

When one speaks of Bach, Beethoven, Wagner, or

Mozart, let not Stradivarius, Erard, Boehm, or Sax,  
be forgotten.

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## THE WIVES OF THE GREAT COMPOSERS.

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IN the history of music there has been one branch that has been singularly neglected ; it is the influence that has been exerted upon the great composers by their wives. Some of the tone masters have been singularly happy in their domestic relations, and some, unfortunately, have been quite the reverse ; some of them have never entered the bonds of wedlock, and others have essayed them more than once, while others again have regretted that they ever entered them at all. None the less the happiness or unhappiness of the family relation has undoubtedly had a direct influence upon the creations which have emanated from the masters, and a history of the wives of the composers would be of interest to many who desire to gauge the influence of women in music with some degree of accuracy. The history of women as composers would be a remarkably short one, for among the millions who have studied, not a half-dozen have made an impression upon the art from its

creative side. The wife of Robert Franz (Hinrichs was her maiden name) was a composer of excellent *lieder*, yet the songs she produced are scarcely known to the present generation. In England, Agnes Zimmermann has given forth some creditable part music; Mme. Helen Hopekirk may be counted in the ranks of the producers of the smaller forms; Mrs. Beach has accomplished good work in America; but in France for the first time, a woman has made a sensation in the large forms by producing a great "Ode to Liberty!" in full cantata form. Whether the great work of Augusta Holmes will take permanent rank among cantatas remains to be seen, but at least the attempt should interest all who have watched the musical progress of women. Meanwhile Clara Schumann is at the head of a small band of female composers, and even with her the success is not a remarkable one, for when, some years ago, a concert composed entirely of her works was given, the result was in some degree soporific. Clara Schumann, if not taking highest rank as a composer, deserves the highest place as a composer's wife, for she devoted her existence to making her husband's works known while he was alive, and to building up his fame when he was dead. The passion which Schumann conceived for Clara Wieck led to the composition of some of his finest piano works, and the happy end of

his great trials, by marriage, brought forth the two finest cycles of songs ever composed — the “ Woman’s Life and Love ” and “ Poet’s Love,” — in which he endeavored to portray the great affection which had moved them, both from the male and female point of view. To his happy marriage, also, can be traced the production of his finest symphony — that in B-flat — and therefore to Clara Schumann, the world indirectly owes some of the masterpieces of our art. The story of their affection is as interesting and pathetic as that of the loves and lives of Heloise and Abelard, or of Petrarch and his Laura, and is a far loftier theme than the absurd sentimentalities about the “ Moonlight sonata,” the “ Adieu,” and other episodes in the lives of composers, which have crept into history, and which, moreover, had their origin only in the minds of imaginative biographers. That Schumann’s insanity had its origin in the mental distress he went through in winning his wife, is by no means established, for melancholia was hereditary in his family and even before this episode had begun, the seeds of mental alienation had taken root. That they germinated so late, is probably due to the happy life which he led with his noble wife.

In one respect Cosima Wagner resembles Clara Schumann ; she is devoting her whole life of widowhood to the extension of the theories of her late hus-

band. But there the resemblance ends. Wagner was not a nature to be influenced in his composition— even by those whom he held dearest, and, while Clara Schumann directly evoked some of the great works of her husband, no such immediate connection can be traced between the compositions of Wagner and his wife, save in the case of the “Siegfried Idylle,” which was composed by the master to celebrate her love, their son Siegfried, and the happy days they spent in Switzerland.

Wagner was twice married; his first wife, a singer in one of the theatres where Wagner directed, was a great beauty, and a loving, self-sacrificing nature. She bore actual poverty with her husband in the dark days when he struggled, unrecognized, in Paris. Unfortunately she was unable to comprehend the scope of Wagner’s genius, and this created an abyss between the pair which all her affection was unable to bridge over, and poor Minna Planer was sacrificed on the altar of that genius. They separated, and soon after her death, the composer married the divorced wife of von Bülow, a nature which fully understood his artistic aims and which proved a veritable helpmate to him in his subsequent career. The union was a very happy one, and never could Wagner, both as a composer and man, have met with more absolute recognition than he did at the hands

of his second wife. He, too, gave her a greater affection than he had ever shown to human being before.

Bach was twice married and had a family of more than a score of children, twelve sons, one of them (Wilhelm Friedemann) a genius, four of them great musicians and composers, and one an idiot. The children of the first wife seem to have possessed the most remarkable talents. Bach left her at one time to go on a short tour; she was in perfect health when he departed, but when he returned she was in the grave. The entire domestic life of the old composer was like that of a Scriptural patriarch. He lived tranquilly amid his large family, trusting in God, and singing His praises in loftiest music. He soon married again, and seems to have lived as peacefully with his second wife as with his first. When he died, the large family was obliged to disperse, to earn their bread, for the great composer was very poor. The widow, now grown old, had nowhere to turn for aid, and to the everlasting disgrace of the city of Leipsic, which Bach had served so long and well, she was obliged to end her days in the poorhouse there. It is a strange fact that the family which was so numerous when Bach died in 1750, became entirely extinct in the early part of this century, and it is also sad to know that many of them underwent the severest privations of poverty.

Beethoven and Handel were both unmarried, but the former was not uninfluenced, by the charms of women. The beautiful song, "Adelaide" was the result of an unrequited attachment on the part of the composer, and the romance of the seventh and the humor of the eighth symphony (a perfect outburst of animal spirits) owe their origin to the fact that the composer was in love when he wrote the works. With Handel the case was different, for, although his biographers speak of the fact that two different ladies of quality conceived an affection for him, the case is by no means proven, the fair admirers remain incognito, and the whole affair may have arisen in that hero-worship which seizes upon so many of the musical biographers. Even if true, there is not a scrap of evidence that the composer in the least degree returned the passion he inspired. In fact, Handel was at times as rough with the softer sex as he was with men; his threat to throw Cuzzoni out of the window of the theatre, where a rehearsal was in progress, and where the caprices of the prima donna promised to interrupt matters, shows that he was not always chivalric in his treatment of the sex. It is impossible to trace any of his compositions to female influence.

Spohr married a celebrated harpist—Dorette Scheidler—hence some of his works are for that instru-

ment, which really became important only after Erard's improvements in 1810. He also composed works for violin and harp, in which he and his wife appeared in concert; thus some of his compositions came about directly owing to his wife. She certainly deserved the compliment at his hands, for when, upon his deathbed, he spoke of the possibility of the music of heaven being different from that of earth, his spouse showed how she valued his works by replying, "It may be different, but it cannot be better than yours!"

Weber also married a musician — Caroline Brandt — a soubrette of the German stage. The lady, while not very keenly alive to the loftiness of the art, became after marriage, a good wife. Among all these citations of conjugal bliss, at least one specimen of the reverse may be noted; Haydn had a thorough experience of domestic infelicity. He married the elder daughter of a wigmaker, having fallen in love with the younger, but she declining to marry, he obliged the father, after earnest solicitations, by transferring his affections, yet keeping them in the family. The result was disastrous, for the woman proved to be utterly unfitted for the composer, and their married life seems to have been especially tempestuous. Haydn on his part, however, was not altogether an immaculate angel, and gave cause for many a well-founded jealousy.

With one more allusion to a composer's wife, we close this feminine subject ; the wife of Mozart was to him a pleasant companion, a congenial nature. Poor lady ! she had but little to share with him but poverty, but they bore it bravely together and Mozart's sunny nature was sufficient to gild it. Yet it might have been better if Mozart, like Schubert, had yielded to the decree of an empty purse, and never married.

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## COMPOSERS AT PLAY.

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IF one examines the characters of any of the great composers, it will be found that each of them has a streak of humor, or at least geniality, running through it; and that, in many cases, this has found its vent in music at one time or another. To picture briefly the humorous side of the music of some of the great composers will be the aim of this article. Certainly, in the sedate and earnest John Sebastian Bach one would scarcely expect to find a playful mood, and, in his severe contrapuntal works, it would seem to be hopeless to search for a humorous side, yet even he left behind him some purely humorous musical works. Two rather lengthy cantatas — *The Peasant's Cantata* and *The Coffee Party* represent the comical side of the works of Bach. It must be confessed, however, that the humor is rather ponderous and Johnsonian. In the latter, for example, a father tries to wean his daughter from her constant attendance at gossiping coffee parties (the coffee party is, in Germany, somewhat like the sewing circle, in America), and

promises her a husband, if she succeeds in breaking the habit. The music is of the most florid, contrapuntal order, and is not, in any essential respect, different from the more serious works of the master. Haydn gave vent to his humorous musical ideas in such works as the *Toy Symphony*, where many of the parts are rendered by children's toy instruments, and the *Surprise Symphony* (*mit dem Paukenschlag*), where a sudden and violent drum-stroke produces a very humorous effect. *The Choice of a Conductor*, a little cantata composed for a club, was also filled with playful touches. Mozart often descended to purely humorous music, and dearly loved to make a joke in tones. One of his greatest efforts in this direction is called the *Musical Joke* — *Ein Musikalischer Spass* — for two violins, viola, bass, and two horns. In this, he pictures the efforts of an ambitious but ignorant leader of a small country orchestra in composing a symphonic work for his band. All the crudities of a half-formed composer are present in the work. Sudden and misplaced cadenzas of the most florid character occur in the violin part; the brasses burst in forcibly whenever there is a dearth of ideas; and, finally, in an endeavor to end the work with a fugue, the poor composer nearly meets with total shipwreck. The exposition of the fugue is pompously made; but

there the ideas stop, and forte effects cover up the composer's ignominious retreat. It is one of the most humorous pieces of instrumental music ever written, but of course can only be thoroughly appreciated by the educated musician.

Not all of Mozart's jokes were so innocent. One of his most skillful works, and, in fact, one of the finest three-voiced canons ever written — *Lectu Mihi* — is insufferably vulgar and coarse in its humor.

Beethoven gave no entire composition in the humorous style, if we expect op. 52, No. 1, where he writes a thoroughly comic song, with some fourteen verses to it, entitled "Urian's Travels Round the World"; but, in his fifth, sixth, and eighth symphonies, we can find touches of humor, which find especial vent when he introduces either the contrabasses or the bassoons. He greatly enjoyed joking with the latter instrument. What, for example, can be more ludicrous than the performance of the intoxicated bassoon player of the village band in the third movement of the sixth symphony, or what more quaint and odd than the elephantine grace of the bassoon passages in the eighth symphony?

The composers of Germany have always had one species of musical jest among themselves in the composition of enigma-canons, where one phrase only was given, and the distance of the imitations, the

interval of time before their entrance, the choice of clefs, the style of the imitating voices (whether in augmentation, diminution, contrary or direct) were left for the puzzled recipient to discover. A whole series of finely constructed canons for pianoforte, for four hands, by Weitzmann, were recently published in Germany in this enigmatical manner.\*

The intense and combative Wagner also, at times, enjoyed joking in tones. His burlesque work, *A Capitulation*, can, however, scarcely produce a laugh, since there was so much bitterness in it that the wit was all turned to gall. But in his *Mastersingers of Nuremberg* he gives many humorous instrumental touches. The entrance of the toy-makers to the disagreeable stopped tones of the trumpets, the tapping of Hans Sachs during Beckmesser's Serenade, the parody of noble Preislied, with an atrocious steel-harp accompaniment — all these are legitimate musical jokes.

In modern days, few of the composers descend from their pedestal to enjoy such tricks as these; yet, only recently, a great success was made at the Apollo Concerts in Boston by a pure bit of musical fun, composed by America's great composer, John K. Paine. It was a fine, musical setting forth of

\* Another often used musical jest was the beginning of a fugue or other instrumental piece with the letters of some friend's name. Thus, there are works beginning B. A. C. H. (German B), G. A. D. E., etc.

the virtues of a patent medicine. The certificate of the sufferer's release from rheumatism is given with an impressive, mysterious *agitato*. The price of the medicine is heralded in pure contrapuntal style, and the piccolo figure from Beethoven's *Egmont Overture* is laid under contribution to swell the chorus of praise at the end. This is the only very recent instance of a great composer at play; but we feel sure that the various examples which we have given will prove to our readers that even the greatest of composers do not always think it necessary to hedge their music in with awful dignity, but believe that

"A little nonsense now and then,  
Is relished by the best of men,"

and by musicians also.

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# MUSICAL CRITICISM: ITS HISTORY AND SCOPE.

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(A PAPER read before the Music Teachers' National Association in Boston:)

Music is so intangible an art, it deals, in its best sense, so entirely with the emotions, that it is impossible to find for it as fixed a criterion as for its sister arts. Poetry has grammar and versification, painting the objects of nature, sculpture anatomy,—as obvious foundations upon which canons of criticism may be built; but the rules of musical construction differ in different ages. The composer who used a dominant seventh before 1594 would have been criticised as violating the laws of musical grammar while he who omitted the dominant seventh altogether, after the seventeenth century, would have been reproached as puerile. To end a composition with an empty fifth, in the last two or three centuries, would have been deemed a musical crime; to end it otherwise, at a previous time, would have been held equally wrong. Consecutive fifths, now so strenuously forbidden, were once deemed eminently desirable.

“But,” one may retort, “these things are all of the past : we have no such crudities today.” Very true ; but there must have been a transition period, when the critics — then also the teachers — said, “This would-be reformer is insane : he is violating fundamental musical laws.” These laws are violated in our day by two widely differing types,—the radical music-thinker and the ignoramus. It is easy for the critic to discriminate between these, but more difficult to discern where the advanced composer has broken a fetter by violating an arbitrary law. The critics, in such cases, too often bring up the rear of the procession of progress ; they become too frequently merely the conservators of landmarks that have been set by bolder spirits ; and when a yet freer genius arises, who advances art in a new or unfamiliar path, they quote his predecessors against him, only, however, to accept his views when they have borne the test of time, and in turn to quote them against some newer musical liberator. Thus, Haydn was quoted against Mozart, Mozart against Beethoven, and Beethoven is now being cited against Wagner. Haydn was, in his day, compared to a raving Bedlamite of music. Of Mozart, it was said (by Dittersdorf) that his music was overloaded, that he presented more thoughts than the hearer could possibly digest. These are the words ;— “Scarcely does a beautiful

thought appear over which one would think a little, when another springs up, and crowds it away, so that, of the many beauties, none are retained by the mind." To-day there might be criticism of Mozart, but it would be upon the score of simplicity, not of complexity.

We pass to the time of Beethoven. The *Allgemeine musikalische Zeitung* of March 6, 1799, says of the eight variations "Une Fièvre Brulante": "Many of the modulations may be viewed in any and every way, they will still be, and remain, *flat*; and, the more learned and pretentious they strive to be, the more flat they become. There are too many variations published in these days without the composers seeking to know what real variations mean." Another critic advises Beethoven to study Mozart, if he ever hopes to know what variations should be. The Trio, op. 11, called forth the following sentence: "Mr. von Beethoven *could* give us pieces of great excellence if he would but write more naturally, and without so much affectation." The three sonatas, Op. 10, drew forth renewed advice and rebuke, as follows (June 5, 1799): "They are loaded with needless difficulties. After all the labor and study of playing them, they contain no pleasure worth the trouble. Mr. von Beethoven goes his own road, and a tiresome, eccentric path it is. Learning,



learning, and nothing but learning, and not a bit of nature, not a bit of melody ; and even the learning is crude, undigested pedantry, without method and without arrangement, a seeking after curious modulations, a hatred of ordinary progressions, a heaping up of difficulties until all patience is lost." The *Sonata Pathétique* brought with it the accusation that the final rondo was plagiarized.

Was all this stupidity or malice? No ; a new school of music had arisen, and the critics were trying to measure it by the old standard. They had not the ability to measure the innovations by the only test possible,—that of emotional grandeur, of inherent power. All their canons of art, and even of grammar, were set at defiance. Nothing daunted the new iconoclast. "I allow them," said Beethoven, speaking of consecutive fifths to Ries, his pupil. His horn tone ( in the *Eroica* Symphony ) on the tonic against the strings on the dominant seventh was like a gauntlet thrown down before the martinets of musical grammar. Yet mark the change ! By the time the Ninth Symphony was reached, the critics accepted the frightful dissonance with which its *finale* begins with few protests,—a dissonance which, representing the strife and contentions of humanity, was hideous in its cacophony, yet entirely appropriate. It was not only the professional critics who led

these attacks upon the reformer,—composers have always been noted for the zeal with which they rebuke those who differ from them in their line of musical thought. Haydn “did not expect a great deal from Beethoven,” Weber satirized his style royally, and Spohr cordially disliked the vein of the bold radical, and also disesteemed his opponent, Weber. Beethoven sneered at Weber in return, and said that he could never attain more than the art of pleasing.

The whole subject of composers as critics lies open before us in these contentions. Many who superficially examine the matter hold that no man should aspire to take rank as a critic before he has proved his ability to create in the same field where he proposes to sit as judge. As a matter of fact, composers have often been the most illiberal of critics. Accustomed to work in one direction and in one path only, they, more than others, held that there could be no other roads to the temple of art. Mendelssohn, elegant, melodic, symmetrical, would have been the weakest of critics to judge of the works of the rugged, earnest Schumann. The same axiom above suggested applies in a kindred realm,—that of poetry. Poets often become the most biased critics of poetry; and a Swinburne cannot appreciate a Tennyson, while Keats is called by Byron an “almanac poet.” To-day, we have the spectacle of almost all the compos-

ers who have been trained in the conservative school, — Rheinberger and Reinecke, for example, — underrating Wagner, and all those who have come under the influence of his friend and disciple, the romantic Liszt, overrating him. The composer is a partisan of partisans, and this the critic may never be. That three composers — Schumann, Berlioz, and Hiller — became prominent critics, scarcely invalidates the rule. Schumann was freed from partisanship by his noble and generous nature, Hiller by an exceptional degree of general culture, and Berlioz was pleasing rather because of his keen wit than because of impartial judgment. Yet Berlioz has left us a lesson which deserves to be heeded. There is no necessity that even the most earnest critic should be dull. There is a difference, a marked difference, in this respect, between different nations. The English critic, the same who set Mendelssohn on a very high pedestal, and crushed Schumann under it, deems it a duty to become dignifiedly dull whenever any musical topic is to be discussed ; but the German musical reviewers following Schumann (Hanslick, for example), and the French critics following Berlioz (as Escudier), do not disdain to use ridicule, satire, badinage, as weapons. One would gladly see these qualities appear more frequently in American criticism, for much music of the cheaper class is as correct as a Scotch

Sabbath, and has as little variety ; clinging securely to the rock of tonic and dominant, it never meets disaster, as far as musical grammar goes ; yet it has been one of the most pernicious influences in American composition. The thousand and one pieces mis-called "popular," and bearing the titles, *Transcription de Concert*, *Fantasie Brillante*, etc. (generally in very doubtful French), have impeded the acceptance of real music, composed by our Paines, Chadwicks, Whitings, and Mac Dowells, because they have been accepted by many, outside of our musical centres, as real concert music. To criticize earnestly such rubbish is to break a butterfly on a wheel ; but ridicule is a shaft against which they are defenceless, and which treats them in a manner more akin to their intrinsic worth. The American critic has an especial duty in this field. In no country is music so universally studied as in our own ; but in no country also has there been so much of superficiality in the art, and such an omnivorous appetite. The person who finds Wagner's *Walküre* "awfully nice" one week, finds the latest musical burlesque "perfectly splendid" the week after. The critic here must separate the wheat from the chaff for a public which does not always take time to think for itself. The musical atmosphere is not yet around us as it is about the dwellers in older countries ; the standard is yet very fluctuat-

ing, and it is our duty to fix it, and to set it where the numerous pseudo-professors shall not lower it. This is an easy task where honesty and even moderate ability are combined, but behind it lies the higher task of seeking for the greater geniuses who shall arise under the new condition of things. Will our critics apply the old-fashioned yard-stick of technicality when a composer shall arise who shall be *sui generis*? Will they, as many European reviewers do, judge of the form rather than of the contents of the works of such a composer?

The error which too many of our critics fall into is that they regard criticism as synonymous with fault-finding, and if they can find nothing to blame in a work they say very little about it. Many a reputation as a great critic has been won in precisely this way. Turguénief, in one of his short sketches, gives an admirable account of a fool who wanted to be considered a wise man, and wholly succeeded in his scheme, simply by finding fault with everything that other people admired; and these other people, ashamed to be discovered ignorant, at once changed their opinions, and found fault too, but voted the fool a very keen observer and well informed gentleman. There are such fools somewhat nearer than Russia, and an adverse criticism is always more piquant than a favorable one; nevertheless, the critic

must endeavor to devote some of his time to the discovery of beauties which are too subtle to be appreciated by the public. Of course, the critic's mission is ever two-fold, first, to lead on the public, second, to guide the artist or the composer, and point out modes of betterment which may occur to an outsider much more readily than to the composer or artist himself. The first is by far the more agreeable task, for it is an abstract one. Even if he should abuse the public and charge it with ignorance and lack of taste, each reader takes the charges complacently, and acknowledges that they exactly fit — his neighbor. With the guidance of the composer or artist, the duty is less pleasant. The musician does not believe that you desire to help him, and imagines that you could not if you tried. "What have you got against me?" is the reproachful question which immediately follows such a review. He cannot imagine that criticism can exist apart from personality; and, in fact, the personal plane upon which many criticisms are built gives some color to his supposition. Nevertheless there is a reverse side to the picture; and the proudest trophies of the critic are often, not the compliments of the laity, but the letters from artists acknowledging the truth of this or that comment, and promising to profit by it.

I have spoken of the critic who judges by techni-

calties only ; naturally, such a critic must be, to some extent, a musician. In contrast to such a one is the critic who is not a musician at all. He is not always without an influence in musical matters, as our art stands today, provided he be a man of refined taste and general culture ; for then he represents the thought of the best portion of the public, and to know this is of some value to the artist. Naturally, his work is one-sided at the best, and he becomes simply a convenient medium of communication between the audience and the artist.

The public can, to be sure, express its approbation spontaneously and on the spot, without the intervention of the non-musical critic ; but its disapprobation is not so easily understood, since the “hiss” is not acclimated in this country. But the day even of the cultured amateur as a writer is passing away. I need not spend time in more than mentioning the critic who merely makes up his notices (I cannot call them criticisms) from terms taken from the musical dictionaries, who says that “the *staccati* and *pizzicati* were well played by the strings, but the woodwind gave the *sforzando* effects *con fuoco*.”

Many are the satires that have been pointed at the clairvoyant critic,—the one who reviews a concert without the slight formality of going to hear it. Naturally, such an imposture has no place in our con-

sideration of the serious topic ; but the existence of such an evil leads me to speak of one of the causes which have produced it. In European journals, the counting-house does not rule the critic so much as it does in America. I do not mean to say that the opinion of any large newspaper, in musical matters, can be bought or sold ; but the artist who inserts an advertisement in any journal here tacitly demands as part of the contract that some criticism shall appear in its columns. When concerts occur at the rate of two or three in an evening, and the critic finds no available substitute, he is forced to wander from concert to concert, hearing a couple of numbers at each, and taking these specimen bricks as representative of the entire edifice. It would, in my opinion, be much better to allow a concert to go entirely “unhonored and unsung” than to base criticism on such imperfect and partial hearing. Yet every critic will tell you of occasions where he is forced to yield thus to the pressure of circumstances. Mistakes must often occur in such reviews, and each mistake brings criticism into disrepute. I shall certainly not add to this by giving a list of such errors, yet we all know that they have occurred ; and even from Edward Hanslick, who may, I think, be regarded as the greatest living critic, down to the flippant and careless criticaster, the army of musical reviewers is con-



tinually adding to the catalogue. It would be well if the critics had more liberty of choice as to what concerts were worthy of review, and were permitted to drop many of the lesser ones from the list (when overcrowded), and concentrate their acumen upon representative performances.

Between the composer and critic there is often a deeper feud than between the artist and the unfortunate reviewer who has belittled him. The composer fails to see that *sometimes* the critic may be right in condemning his audacious modulations or his deviations from established form. Merely to break established usage is not sufficient to prove genius.

“Quod licet Jovis, non licet Bovis.”

Only those who have given proof that they have mastered the rules of music have a right to break them.

The mere possession of the faults of the great composers is sometimes held to be a proof of genius. *Per contra*, the critic who is a fault-finder by disposition, the constitutional “consecutive fifth-hunter,” falls into a strain oftentimes, which cannot be too scornfully rebuked. “Music is decaying,” he whines, “the good old classical times have gone by.” Nonsense! The generations after us will speak of the good old times at the close of the nineteenth century,

and will bewail the fact that they have no Brahms, no Wagner, while perhaps equally great composers are living under their very noses. In music, unfortunately, no man becomes absolutely great until he has a granite shaft placed over him to hold him securely under, and prevent him from coming back to hear his praises chanted. We cannot judge of a great edifice while standing under its eaves ; it seems that we cannot do justice to a great composer until time has removed him a little way off from us. The tune of the decadence of music has been sung by critics and composers in all ages and climes. Henry of Veldig, at the very beginning of the remote epoch of the Minnesingers, wails out that the art of Minnesong is past. Father Marcello, in 1704, says, "Music is gradually deteriorating." Rameau, in 1760, laments, "Music is lost ;" and yet some very respectable composers, named Beethoven, Mozart, Weber, and Wagner, came later.

We have no Beethovens today," reiterates the critic, and this time he is right. All our conservatories, all our increased facilities of study, all the great increase in the ranks of earnest students, cannot give us a Beethoven. A genius comes in response to no mortal call, and we have no Prometheus to steal for us the sacred fire from heaven. Homer lived among savages who could not understand him.

Shakespeare was a nineteenth century man born in the sixteenth. A golden period of art-study may exist, and only produce numerous talents. But let not our critics forget that this is the golden epoch of execution, that never in the history of the world has there been such care expended upon the performance of master-works; and, if they are to faithfully represent the epoch, their own care must be as faithful in the chronicling and in the analysis. We may not demand a Schumann. "In the ocean of musical criticism" (to paraphrase the remark of a great musician) "there are two kinds of beings, —those who are fishes, and those who have learned to swim," Schumann was a fish, we have but learned to swim. But you composers and artists who deem that each mistake proves ignorance, dishonesty, or malice in criticism, let me sum up but a few of the errors of great critics, and judge if infallibility is to be expected of the lesser lights.

Mattheson belittled Handel.

Handel despised Gluck, and did not like Bach.

Haydn, Spohr, and Weber looked down on Beethoven.

Beethoven, Spohr, and Spontini laughed at Weber.

Cherubini satirized Berlioz.

Mendelssohn sneered at Schumann.

Hanslick has virulently attacked Robert Franz and Richard Wagner.

Wagner has attacked almost everybody.

With such a record before us, let us not be altogether disappointed if the American critics do not recognize the first genius that comes along. Let us be satisfied if they are musicians, sufficient at least to analyze a new work intelligently, honest in their intentions, and striving to elevate native art while appreciating the advantages of following in foreign footsteps. Mendelssohn's sneer at critics may be thus freely translated :—

“ If composers earnest are,  
Then we go to sleep;  
If they take a lively style,  
Then we vote them ‘ cheap.’

“ If the composition's long,  
Then its length we're fearing;  
If the writer makes it short,  
’Tisn't worth the hearing.

“ If the work is plain and clear,  
‘ Play it to some child;’  
If its style should deeper be,  
‘ Ah, the fellow's wild’!

“ Let a man write as he will,  
Still the critics fight;  
Therefore, let him please himself,  
If he would do right.”

We may hope that the day for such sneers is passing away ; that, even if the lion and the lamb shall not lie down together, at least the composers and artists may come to look upon the critic not as a natural enemy, nor even as a necessary evil, but as a friend who, while respecting the *man*, can say sturdily, with Brutus, "I do not like your faults."

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## MUSICAL HUMBUGS.

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THE study of music has become so universal in the United States that it is not surprising that the new field has brought forth a great deal of chaff, together with its wheat. We are not of those who imagine that the American people are essentially unmusical, because they tolerate and even demand a certain amount of humbug in their favorite art. Any one studying the history of the rise of music in America will be forced, in viewing the progress of forty years, to acknowledge that no nation has made such rapid strides and such healthy advancement in art in so short a time. Forty years ago, the singing-school held all the musical culture (outside of a very few choral societies) which the country could boast of. A few almost self-taught musicians wrote strangely ambitious music for the uncouth performers. The *Battle of Prague* and *Bonaparte Crossing the Rhine* were high-grade selections of the drawing-room repertoire. And when *Oh, Carry Me Back*, or *Camp-town Races* were rejected by the singing-school

teacher, it was in favor of misshapen fugue tunes and wild attempts at classical (?) harmonies.

A music-printer of that epoch has given us statistics which conclusively prove that our picture is not overdrawn. The sales of some very successful pieces did not exceed a thousand copies a year. Today, the position of affairs is totally changed. The sales of Beethoven's works alone number tens of thousands of copies annually; and the programmes of our choral and orchestral societies have been held up for emulation abroad by some of the best European journals. But out of the ignorance of the past have sprouted the weeds of the present. National thoroughness is not a plant of such rapid growth, and, as a consequence, much superficiality is cloaked under the universal "love of music."

The humbugs that have sprung up to pander to this failing are easily recognizable, but deserve pointing out to those who are young in study, and cannot yet distinguish the false from the true.

We need scarcely allude to the "patent" method of teaching music by charts, cards, or other devices. These do not teach *music*, but *do* teach a mechanical execution of tonic, dominant, and sub-dominant chords in various keys,—a knowledge which the intelligent scholar attains without any trouble as he studies the scales, providing he has a careful teacher.

But these three highly respectable and eminently useful chords are underneath three-fourths of all the humbug of music-teaching and playing in America. If a man were to give tuition in simple addition, subtraction, multiplication, and division, and, after the course, tell his pupil that he had taught him mathematics, the deceit would be apparent. Yet that is the method employed by the musical tricksters. They teach the elements, and affirm that these are the *Ultima Thule*.

The greater part of the "popular" piano pieces of America come under the class of humbugs, for they are written to foster the deceit. Take up any of the *Silver Sprays*, *Golden Waves*, and other metallic wares (really "brass") of the "favorite" composers, and you will find them ticketed *Fantasia de Concert*, *Transcription Brillante* or with other pompous descriptions. Open them, and (if you are not practically musical) you will see an array of small *arpeggio* notes that impress you with a sense of the difficulties of the work. Listen to them, and you hear brilliant scramblings into the upper register of the piano, and are ready to acknowledge virtuosity, at least, when you suddenly observe that these scramblings are utterly devoid of meaning, and have a suspicious sameness. Then you have solved the riddle. The piece is a "musical humbug," and has endeavored



to dress up the elementary chords in tinsel splendor, to impose them on you as true gold. Its wild rushes and cross-hand movements are not so useful nor so difficult as the *arpeggio* exercises of the modest scholar of an honest teacher (who will not arrive at *Fantasies de Concert* for some years yet.) The whole *farrago* can be memorized in ten minutes. We have dwelt at some length on this branch of humbug, for almost all of the systems and methods used by "professors" who accept ridiculously small sums for teaching music in an incredibly short space of time consist simply in making a parade of this A B C lesson in harmony.

Harmony itself seems to be a very fatiguing study to the superficial pupil, who is yet beyond being misled by the clumsy deception above mentioned; and it is to this higher grade of incapables that the inventor of new systems of harmony addresses himself. In addition to teaching the elements, a few chords and modulations, his views upon "progressions," are, to say the least, progressive. He cites a few examples of the misdeeds of the Wagnerian school, and then tells his pupil, who has studied perhaps a week, "Go, and do likewise."

In other words, his patent time-saving system of teaching harmony consists in saying: "Write your progressions as you please. There will always be

similar instances in the works of Wagner, Brahms, or even Schumann and Beethoven. Twenty dollars, please." Another class of humbug, and a very numerous one, is the too-learned vocal professor. He seldom teaches *singing*, but advertises as a "voice-builder," "teacher of vocal technique," "founder of the respiratory organs," or something of that terrifying sort. He does not sing to any appreciable extent, but he has memorized the entire nomenclature of "the little muscles with the long names," and frightens his pupils with "thyrohyoid ligaments," "lateral crico-aretnoid muscles," "glosso-pharyngeal nerves," etc; and his room contains a sanguinary assortment of throat models, in various stages of dissection. We do not mean that singing should deny itself the advantages of scientific research, but we affirm that many of these pompous teachers only use their slight physiological studies to befog and humbug their pupils. Porpora, who certainly was a good vocal teacher, was entirely ignorant of the anatomy of the throat.

Another numerous class of innocent "humbugs" are the young misses, who, while taking lessons on the one hand, give lessons to very young scholars on the other. They generally do this without consulting their teacher, and of course without his sanction.

This pernicious practice of taking second-hand

music lessons is bred of the laughable idea, firmly rooted in the uncultured mind, that "anybody" will do to teach a beginner. As if "anybody" might do to plan a house, while the bricks must be laid by an artist, or "anybody" might be employed to cut a coat, but the later work must be confided to the best workmen !

But there is scarcely need to define further. The humbugs above sketched are the leading types. It is safest to distrust the distinguished professor who has discovered means of shortening the road to either piano-playing, singing or harmony, or who teaches at a price who suggests that his own tuition must have been very cheap indeed to allow him to do so. Twenty, even ten years hence, the rapidly growing intelligence of American music lovers will have made such an article as this needless ; and then we shall be able to smile at, as we now earnestly protest against, "musical humbugs."

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## DEIFICATION OF COMPOSERS.

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IN one of his wonderfully bright "Breakfast Table" books, Dr. Holmes speaks of the necessity of viewing Scriptural events and phrases through contemporaneous spectacles, and occasionally putting aside the mist which time has hung about them, that they may become more lifelike, and be denuded of undue indistinctness. It has often seemed to us that a nearer approach to the great composers, where hero-worship has been pushed even to mild deification, might in one sense be a desirable thing, although the gilding of the demi-gods might suffer thereby. The anecdotes which have been hung on this, that, or the other musician, have changed them from lifelike figures into unnatural statues.

That the earliest of our composers were thus treated is pardonable, for they belonged to the Church, and exercised their talents exclusively for the Church. Their lives were sober and righteous, and in pursuing music they rarely forgot to seek a

pure harmony within, as well. In strong contrast to these were the secular musicians, who were, by law, classified as "vagabonds," and did their best to deserve the name.

Careless and merry wanderers, they led a roving gypsy life, and did not care deeply that they were social Pariahs; but from this cause suffered the greater composers of the last century. From this cause, they could not have been the statuesque natures which many biographers claim them to have been.

In Haydn's life we see all the outcome of a contumely which was the musician's lot in the last century: it made him a lackey to the great, a ruler to the humble. In his childhood, manhood, and age, if one disassociates the man from the musician, one constantly finds traits which are not out of keeping with John Thomas, the typical flunkey of *Punch*. *En passant*, it may be said that the full, unbiased life of Haydn has yet to be written.

Handel, in spite of the powerful nature which carried him through opposition and apathy to a triumphant success, was known in his time as the "German Hog." His furious temper and enormous appetite were the spots on an otherwise great character. The frivolity and thoughtlessness of Mozart, the many weaknesses of Schubert (which made him

poor and kept him so), have been carefully glossed over by many of their biographers. The weaknesses and failings of Wagner have yet to find their place in his history. It is time that this deification should cease: we do not wish to specially attack the composers of the world, but we protest against the efforts of biographers to invariably unite goodness of music with goodness of character. It may be caused by the ancient law of caste, which made them "vagabonds, singers, and jongleurs" of the Middle Ages; it may be caused by the unnecessary onesidedness of the musical education; but the fact remains that these demigods, when scrutinized, turn out to be very ordinary clay.

One name however, can survive the scrutiny of the honest biographer. Great as musician and great as man, Bach can stand unabashed in "the fierce light that beats about a throne." This exception only proves the rule, however, and should rebuke the unfounded belief that the work and the maker are one.

The ideal composer, as the ideal painter, poet, and statesman, should be pure and noble in private life as in his public work; but let us not deceive ourselves into believing that this high plane is already reached.

## THE CASTE OF THE MUSICIAN.

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IN Europe in the last century the musician was held to be only a superior order of servant. He was happy if he could secure the patronage of some rich nobleman, and this accomplished, was content to be addressed as "Er," the contemptuous third person of the Germans, or to perform even menial services, when required. This is startlingly shown by advertisements of about a hundred years ago, wherein we find calls for footmen who were able, on occasion, to sing in concerted music, and valets who could, when required, sustain second violin or viola in a string quartet. All this false position came from the fact that concerts had not become frequent at that time, and the musician could not draw his sustenance directly from public favor. England was somewhat better off in this matter than continental Europe, for concerts for the public had their beginning there and were always looked upon with favor. They began in the reign of Charles II and

came about because of the introduction of the new drink named "Coffee" into London. When the first coffee-houses were established they became a sort of exchange where the first business men, and men of leisure also, met, and the proprietors soon tried to enhance their drawing powers by giving free music to their guests, and as this proved vastly successful, they soon found it advantageous to add better artists to their musical attractions and to charge a small entrance fee while the music was going on. These were the earliest regular public concerts. In continental Europe nothing of this kind was attempted, and the musician often found himself the slave of some petty aristocrat who cared little for music and less for its representatives. The result was baneful in the extreme. Haydn was treated entirely as a menial by the Esterhazys until after he had won popular success in London. In early life he was Porpora's bootblack, and it was only when he was world-famous that he was able to break the fetters of an iron caste. With Mozart the case was far worse; in the first place he had a far more sensitive and less servile nature than Haydn, and secondly, his master, the Archbishop of Salzburg, was a much greater "cad" than prince Esterhazy. On one occasion when Mozart ventured to demand a slightly better position he was kicked out of



the room forcibly. Schubert, when teaching at the castle of the Esterhazy's, was content to associate with the servants on a footing of equality. It is only in this century that the status of the musician has been socially improved to its proper level. Nor was it Beethoven who wrought the change. He, to be sure, roundly abused his princely patrons even while receiving their favors, and shocked the courtier and poet Goethe by pushing in his shirtsleeves through a gathering of noblemen whom he met during one of his rambles; but this was a kind of bearishness that pleased them even because of its odd flavor, and they looked upon Beethoven as a strange and uncouth animal to be borne with because of his oddity.

It was Liszt, however, who first thoroughly voiced the standing of a true musician, and in a manner worthy of a gentleman, too. When, on his return from one of his concert tours, he met the Princess Metternich in a salon crowded with nobility, and was asked by her whether he had done a good business, he replied, severely, "I make music, madam, not business!" And in that remark the dignity of the position of the musical artist was first announced to the fashionable world.

## THE EVOLUTION OF VERDI.

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OF all the great composers of the present, Verdi, as a whole, has been most independent of Wagner. He avoids the leit-motif as if it were poison, and even in orchestration seeks out independent paths. Yet even the most Teutonic critic will acknowledge that Verdi has progressed, and in an extraordinary degree, since he brought forth his first operas a half century ago. In 1839 he brought "Oberto di San Bonifacio" before the Milanese public, and won immediate recognition. He was then twenty-six years of age, for Verdi was born in the same year in which Wagner saw the light—1813. It is said that Verdi is at present engaged in writing a comic opera on the subject of the Shakesperian work, "The Merry Wives of Windsor," and many newspapers have characterized this as a new departure. It is not so new as these commentators think, for, in 1840, the composer wrote "Un Giorno di Regno," a comic opera. It must bring back strange recollections to the com-

poser to work again at the lighter school, for when he was composing this early comic opera, by a grim irony of fate, the darkest misfortunes came upon him, and within a few months his entire family, consisting of his wife and two children, died. It is scarcely necessary to state that the opera was a flat failure, the chief one of all Verdi's career. The first very great success (speaking from the popular point of view, for to the earnest musician, all of these early operas were failures) was "*Nabucco*," which in 1842 was produced at La Scala in Milan. He afterwards married the prima donna who created the part of the heroine of this opera. At one time a fortuitous circumstance brought Verdi into the cauldron of political events. Northern Italy at this era belonged to Austria, and any shouting for Liberty or for Victor Emanuel was punished as treason. At this juncture it was discovered that the letters of the composer's name formed the initials of the following sentence, "Victor Emanuel Re D'Italia," (Victor Emanuel, king of Italy) and in a very few days all the revolutionists were screaming their throats out with "Viva Verdi." The police did not at once discover the cause of this wild enthusiasm for a young composer, but it served as a rallying cry for the people. "*La Traviata*" made a failure at first for reasons given in another article.

The whole list of the operas mentioned, with many others besides, can be dismissed with the observation that they were not high art, although the singable character of the melodies and the easy flow of the music should redeem them from utter contempt. There is much that is enjoyable even in "Il Trovatore." "Rigoletto" contains a quartet which is inspired. But these operas belong to the composer's second period when he curbed his tendency to noise and sensational *tour's de force*, and when individuality and vocal contrast took the place of *fortissimo* ensemble work. But it is in his third period that Verdi deserves the recognition of all fair-minded musicians. In "Othello" and "Aida" one finds dramatic purpose, beautiful tone-color and legitimate musicianship. All honor to the composer for not having rested content with a merely popular success, for seeking to lead the people to something higher; and for evolving what may truly be called the operatic school of modern Italy; and if the new opera comes to completion may it redeem the failure made so long ago in this field in a year when the composer was so profoundly unhappy.

It is because of the deterioration of the operatic libretto that the Verdi of forty years ago deserved censure chiefly.

If Wagner had done nothing else but import poetry

and common sense into the operatic libretto he would still deserve the recognition of the world. In old days it seemed to be imagined that any subject would do for musical treatment, and that the words were merely a peg on which to hang the music. Telemann said that he could set a handbill to music, and in Germany, during the last century, much of the poetry "for music" was not more inspiring than such commercial literature would have been.

With all the various kinds of homage that have been given to the genius of Wagner, few have appreciated the fidelity with which he has reproduced the manners and customs of the middle ages. In this respect the great composer was as much a historian as many who have won world-wide celebrity in this branch of literature. In "*Tannhäuser*," for example, the manners of the Minnesingers are depicted with as much care as if the opera were an essay upon the old epoch of German life. In "*Lohengrin*," the details of the combat, the festivities at the castle, the morning call of the trumpeters, the bridal processions, etc., are faithful reproductions of life in mediæval times. But it is in "*Mastersingers*" that the master reaches the height of detailed exactitude. In this opera every point of the musical life in Germany in the fifteenth and sixteenth centuries is touched upon, and the work stands forth the most perfect history of its times.

In France the operatic libretto was occasionally most absurd and the dramatic unities were scarcely ever thought of, as, for example, the libretto wherein, when the hero falls in the water and is drowning, the chorus sings a selection some five minutes long before proceeding to his rescue. How many heroines have gone mad in order that the great composer might give all manner of contrasts in a "mad scene" in the third act of the opera!! Dinorah goes crazy, and a shadow dance is the result; Linda is betrayed and gives wonderful cadenzas in the last act of her opera; Lucia di Lammermoor, as all the other operatic heroines, sings better the crazier she becomes. Once in a while the composer allows his tenor to partake of this musical madness, and Lionel in "Martha" sings most brilliantly in the moments when he is not lucid. It may not be generally known that Wagner himself, in his younger days, perpetrated such a mad scene; in "Die Feen," his first opera, the king goes temporarily insane. In those days, however, Wagner was frankly copying Bellini and Auber. Verdi becomes quite angry if any one asserts that he has in any way been benefited by the labors of Wagner, but he has certainly improved in a marked manner since he has left the old, conventional and stupid libretto, and the cause of his taking up a better class of operatic subjects and loftier poetry

may be sought in the fact that Wagner's noble poems had made the other school untenable. The contrast in the case of Verdi is a most marked one. In the "forties" he had two poetasters for his librettists, and they were rather his slaves than his collaborators. Coherency, possibility, probability, history, or literary beauty mattered nothing to Verdi so long as he could make a musical point; he reversed Wagner's maxim and seemed to think poetry the servant of music. His disregard of history may be gathered from the changes which he made in his "Ballo in Maschera" which was too revolutionary in its assassination of Gustavus III to suit the police in Naples. On this it was taken to Rome, where the authorities were disposed to allow its performance provided the party assassinated were not a king. Verdi very obligingly changed the assassinated party into a mythical "Earl of Warwick, Governor of Boston," and had this incongruous Puritan murdered at a masked ball which presumed to take place at the Massachusetts State House! Nor was this all, for when Mario appeared in the part he declined to use the Puritan garb and the governor aforesaid became metamorphosed into a Spanish don.

Today Verdi collaborates with the most musical poet of Italy, Boito, and chooses Shakespearian subjects for his muse. Let us be thankful that a thun-

derstorm has cleared the atmosphere, and that since the real dramas which have been set to music in Germany no one dares to employ such puerilities as were in vogue on the operatic stage a quarter of a century ago.

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## MUSICAL ANTAGONISM.

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JUDGING by some recent musical literature the name of Mendelssohn has become a veritable shibboleth to the Wagnerians, and that of Wagner serves the same purpose in the camp of the Mendelssohnians. In recent days we have read of Mr. Crowest's veneration for Mendelssohn as the "last of the Titans," and also have seen in Mr. Kobbé's excellent life of Wagner, "the innocent respectability" of Mendelssohn's music. The opposition here displayed reminds one that there have been many such feuds between eminent composers (who, by the way, make the poorest musical critics imaginable), and that posterity generally ends by accepting both of them. Wagner was the composer who managed to antagonize more composers than anybody else. He disliked Schumann and said of him that he had "a certain tendency towards greatness" and uttered many other sarcastic sentences of a similar tendency, while Schumann remarked, "Wagner is, to tell the truth, not a good musician. His music is hollow, disagreeable,

and often amateurish. The world has, however, accepted both. Mendelssohn described Wagner as a "talented dilettant." Wagner and Schumann both attacked Meyerbeer, but "Les Huguenots" is yet to be heard on the operatic stage when a grand enough singer can be found for the fourth act. Beethoven despised Weber, and said that "he never attained more than the art of pleasing," while Weber, who had a very poor opinion of Beethoven, wrote a satirical article on the finale of the fourth symphony, and after the first performance of the seventh symphony said "Beethoven is now quite ready for the insane asylum." Yet Weber's music has not diminished in lustre, even in the sunlight of Beethoven's greatness. Handel laughed at the musical efforts of Gluck and said, "He knows no more of counterpoint than my cook!" yet the glory of "Orpheus" has not passed away, although it is more than a century since it was composed. If Johnson, as has been said, "liked a good hater," then he should have studied the lives of the great composers and he would have found delight in their interminable quarrels and recriminations. These acrimonious antagonisms may have arisen from the fact that each composer is thoroughly wedded to some particular school, and so closely that he cannot see any merit in any other. It may be also that the emotional nature inseparable from the true com-

poser has something to do with these strong dislikes. Yet in these latter days when the bitter pamphlets of Wagner are so widely read it may be well to draw a lesson from the past, and not give adhesion to the antipathies of any composer, however great he may be, and it may be as well, too, to remember the fact, that one school of music does not necessarily abolish another.

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## ANCIENT ESTIMATES OF THE POWER OF MUSIC.

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IN ancient days when music was held to mean more than a mere succession of tones, and combined poetry, the laws of symmetry, mathematics and melody in a harmonious whole, poetry and music were indissolubly connected and the poet was a musician, the musician a poet. The Hindoos therefore admitted the natural and philosophical part of music into their holiest book — the Veda — while admitting the science of tones only to the second division of Lesser Sciences. The ancient Egyptians divided music into two kinds, the good and the evil, and held the former kind to have its origin in the harmony of the spheres, an idea which Pythagoras afterwards introduced into Greece. The Egyptians did not admit much music in their religious rites, and this is a notable exception to the custom of ancient nations, for the Greek, the Roman, the early Christian, and, above all, the Hebrew, made music the art which was to be chiefly dedicated to the service of religion. The Hebrews

in Jerusalem of old united dancing with music, but this dancing must not be understood in the modern sense, for it was chiefly pantomimic, consisting of expressive gestures; what we now call "dramatic action" would come very near to describing the ancient dances. Pythagoras held that all music came directly from nature; "All is number and harmony" was his favorite maxim. He attempted to reproduce the harmony of the spheres in the scale, even going so far as to give the names of the planets to the different notes, the earth being the controlling tonic note. The order of the Pythagoreans which he founded, and which embraced among its members the leading noblemen or patricians of Greece and Italy, believed in music as one of the most elevating of arts, and mathematics, music and astronomy were studied faithfully by them, and believed to intertwine. It was obligatory to play on the lyre in the morning to set the soul in tune for the trial and labor of the day, and the same process was employed at night to calm the disciple and purify the spirit. Whenever any great excitement came to a Pythagorean, the aid of music was sought to restore the equilibrium. Other ancient philosophers also used music and appreciated its power, although not in so great a degree as Pythagoras. Plato, for example, while acknowledging the power of vocal music, set his face against instrumen-

tal music, and said, "the use of instruments without the voice is barbarism and quackery." Aristotle, however, was more liberal in the matter, and said that music was a delight, whether instrumental or in combination with the voice, but he excluded the flute from this dictum, as he thought that instrument immoral and only capable of inflaming the passions. Plutarch defended the flute and it became afterwards the religious instrument of ancient Rome. It is a great pity that among all these estimates of the power of music we can form no sure opinion as to the merits of the ancient music, for every detail of its practical execution has been lost.

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## THE DEVELOPMENT OF TECHNIQUE.

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It is interesting to note how exactly the progress of piano technique has kept pace with the development of the instrument. When the staccato spinet and clavichord were the instruments representing this school of music there were absolutely no rules of fingering, the thumb was not used at all, and the hand was allowed to skip about without any guide save the caprice of the performer. Sometimes only two fingers were employed. Domenico Scarlatti used the full set of fingers (but very rarely the thumb) and invented the crossing of the hands in pianoforte music. Bach first brought the thumbs into regular use, and the position with the thumb on the key-board was long called the "Bach-Griff." His son Philip Emanuel Bach, brought in the system of scale fingering and may be styled "the father of piano-technique," for the foundation of our system is to be found in his "Art of clavichord playing," the first technical work of any real value. We have

already stated that Beethoven's orchestral mind enriched the piano by demanding greater effects, sometimes too great effects, from it. Hummel also must be credited with advancing the instrument, especially in the matter of embellishments, reforming the old school, and systematizing what he retained. Clementi also belongs to this epoch, and did yeoman's service in building a new technique. The piano was now fairly launched, yet there was no suspicion of the great importance it was to assume, nor the wonderful effects that would yet be drawn from it. Moscheles represents the transition period toward the new school, and his studies are still held as valuable contributions to the student's repertoire. Thalberg first brought the legato into proper prominence and showed how to make the piano sing. In Liszt however, came the culmination, and through him and the poet of the piano, Chopin, we have reached a point of technique beyond which it will be almost impossible to go, until further improvements are made in the instrument.

There is but little doubt that the technique of the modern musician has advanced far beyond the standard attained in the preceding centuries. This is the true era of execution, and the most marked progress has been made in all the departments of performance save one, — vocal work. The orchestra



plays better than it did during the classical epoch, and Beethoven never heard his symphonies so well performed as they are nowadays by the great orchestras such as Padeloup's, or the Viennese Orchestra under Gericke, or the Boston Symphony Orchestra. This comes from the fact that public support of concerts makes a greater outlay of money upon them possible, advance in public taste makes more rehearsals a necessity, and the great demands made on the orchestral player by the modern composer have led to a much higher standard of individual excellence. A few details will suffice to show the last-named fact. In the last century, and throughout the classical period, the orchestral composer thought that he was sufficiently exacting if he demanded a three-lined G from the violins, while now almost any composer will go a fourth above this note without any compunctions. Beethoven, Mozart, Haydn, Bach, etc., would not make use of violin harmonics in their orchestral works, as they thought them too difficult to be well executed; Wagner in his prelude to "*Lohengrin*" and in other cases has used these high tones freely and has been followed by many modern composers. The old composers did not make use of the pedal-tones of the trombones, considering them also as too difficult for the orchestral player; the moderns use them freely. The im-

provements in instruments, as Boehm's keying of the flute and Erard's double-action pedal for the harp, have also had something to do with this progress, and we may rest serenely content in the conviction that we are hearing music better performed than it has been in any epoch of the history of the art.

The earliest pianos were so crude that they did not oust the clavichords, harpsichords and spinets for nearly a century from the date of their invention. Even the piano of Beethoven's time was crude and unsatisfactory. It seems strange to many that Beethoven could have written his great Sonata Op. 106, for so clumsy an instrument,\* and there are too many who ascribe this to the prescience of genius. It was rather due to another cause; Beethoven's was an orchestral mind; whatever he thought in music came first to him with the tone color of some orchestral instrument. We have his own statement confirming this fact. All his piano sonatas are orchestral works set in a piano notation only, and therefore, as the modern piano became more and more orchestral, it approached closer and closer to the Beethoven thought as expressed in the sonatas; but the Op. 106 is still beyond even the modern piano, and remains a thinly disguised orchestral work, full of the noblest

\*Yet the "hammer Klavier" for which this was written was much in advance of preceding instruments of the piano family.

thoughts, which however, require a broader vehicle of expression.

We have said that improvements in different instruments, as the flute, and the harp, have affected the modern school of composition. In no case has this been so marked however, as in the development of the piano. We have intimated that the predecessors of this instrument merely gave a constant succession of staccato effects; the consequence was that the composers overcame this defect by introducing trills and other embellishments *ad infinitum*. What began in necessity soon became the foundation of a false taste, and the performers of the last century added their own embellishments to those of the composer, so that in France there were spinet players who have boasted that they could give an embellishment to *every note* of a piece, from beginning to end. Naturally on such instruments, finger action only was cultivated, and even this is but a crude and perfunctory manner, totally different from the systematic training of today.

In piano-playing technical ability has been pushed far beyond what the players of a couple of generations ago would have deemed possible and it is certain that in this case at least, virtuosity is its own reward. The cause of this is found in the fact, that while the pianist of the classical period was an all-round

musician, the pianist of today is generally a specialist. The pianists of Beethoven's time, generally played some other instrument as well. As they could not make a livelihood by mere piano-playing, they generally added to it violin, viola, and other orchestral instruments by means of which they would enter some orchestra. Now-a-days the artist is able to devote his entire life to the piano, and still reap a pecuniary reward. Eight and ten hours of practice, each day, have wrought wonders, and the modern piano virtuoso has probably attained very nearly the utmost limit of skill in rapidity and delicacy of finger action at least.

We have spoken of the general advance in musical technique, yet have made one exception — vocal work. In the matter of vocal technique there has not only been no advance but there has been retrogression from the solid work done in past days. It is a very evident fact that the singer now-a-days is the "spoilt child" of music; generally he is not so thorough a musician as the pianist, and imagines that, because nature has given him a good larynx, whence he can force a high C, he is absolved from much musical study. It was not so in the last century, in the days of Porpora, of Caffarelli, and of Farinelli; then the vocalist, however gifted, was obliged to study with the same thoroughness as other

musicians. In fact the singer should study more than the other musicians for he has a double work to accomplish. The violinist can buy a fine Amati or Stradivarius, and starts equipped with a perfect instrument; the vocalist does not; he has first to make his instrument, for almost every voice has physical defects at the outset, and, after that, one has to study its use. Most especially in America is the haste which is displayed in musical study fatal to really good singing. There is no branch of musical study which needs to proceed more slowly than vocal work. "*Festina Lente*" ought to be written over every vocal teacher's door. And if, when the vocalist has mastered his branch of work, he would also pay some attention to the study of harmony, orchestration, etc., we should have better musicians in the vocal ranks, and a high note, would no longer, like charity, cover a multitude of sins.

Very few of those who merely dabble in music, ever dream of the pleasure that would be added to a merely technical performance, if a knowledge of musical form, also, were added to the education of the fingers. Probably not one in a hundred of the drawing-room amateurs knows anything about the architecture of the pieces so glibly played. It may have been Madame de Stael who said "Architecture is frozen Music," but it can be asseverated with

equal truth that Music of the classical order is as shapely, as generally symmetrical, as a cathedral or a castle. It is only that performer who can recognize the relationship of the component parts to the whole, who can give a really intelligent rendering of the composer's intention. If two pianists of equal technical abilities perform a Beethoven Sonata, the clearer presentation will be given by the one who knows exactly what constitutes the chief theme, where the second theme begins and ends, what portions of the subject matter the development is dealing with, when the return of themes takes place, what the coda is built upon, etc., etc. But there are smaller divisions than these which demand recognition. Just as poetry is built up from syllable to poetic foot, from foot to line, and from line to stanza, music can be synthetically followed from note to section, from section to phrase, and from phrase to period, and a knowledge of musical form is absolutely essential to a proper presentation of these. In poetry these divisions become in part recognizable by the spacing of the printer. The line in poetry stands by itself, while the correlative phrase in music is merged into the general mass; yet the true reader senses the lesser accents and divisions which cause hexameter, pentameter, etc., and the Iambus, the Trochee, the Amphibrach, or the Anapæst, are

recognized in accent if not always in name. What would one think, for example, of a reader who would render the first stanza of "Casabianca"—

"The boy *stood*;  
On the burning deck whence all,  
But he had fled the *flames*.  
*That* lit the battle's wreck.  
Shone on him *o'er* the dead."

The above seems absurd in every feature, yet exactly such absurdities are frequently perpetrated by those who attempt to play classical pieces without having some knowledge of their architecture. Let any person without a perception of the subtleties of musical phrasing, try to perform a piano transcription of the Scherzo movement of Beethoven's Ninth Symphony, especially in the passages where three-barred and four-barred rhythms follow each other, and he will make of it something akin to the disguise of the familiar quotation above. If such knowledge is necessary in the performance of symphony or sonata, in fugues it becomes still more imperative. It is very seldom that one hears an amateur play a fugue intelligibly. The fugue is the very flower of musical form, the perfection of logic in music. Here, more than in any other style of composition, one can watch the growth of a musical figure or phrase into a whole composition as a seed grows

into a tree. Yet all this logic, all this growth, is lost to the sense if the performer has not studied musical analysis and form. Many of those who attain to sonata or fugue playing commit the error of studying musical architecture *after* they have acquired technical ability : this is putting the cart before the horse with a vengeance (or building the house from the roof downward) for if the study is taken up simultaneously with the work of classical playing the labor of both is lightened, one assisting the other.

Nor can the opponent of such study escape into the domains of Wagner's music : it is not formless, this so-called "music of the future," but simply in a new form, and in all the operas from "Lohengrin" to "Parsifal" the student will find a figure development that is luxuriant and complex beyond belief. Therefore whether the young musician is radical or conservative, whether he intends to compose or teach, whether he desires to become a concert artist or only to play in private "for his own amazement," he is still bound to devote a reasonable part of his time to the study of the architecture of his Art.



## EMOTION IN PERFORMANCE.

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THERE is no point in music so generally misunderstood by the amateur as the proper use of emotion in performance. The amateur believes that if he is dreadfully moved by some musical work, the audience must surely share his extreme excitement, and is much astonished when he finds that the public grows more cold as he grows more hysterical. The professional rules his emotion, and causes it to work its greatest effect upon the audience ; the amateur allows it to expend all its force upon himself, and is thereby rendered partially unable to regulate the impressions made upon others.

One reads many pretty anecdotes of singers giving selections at this or that occasion of solemnity, with tears streaming down their cheeks ; it is as well to pause a moment, however, and remember that under such circumstances the singing must have been remarkably poor ; “tears in the voice,” may be a very

poetical expression, but they are rather bad for the action of the larynx.

When Patti sings "Home, Sweet Home" how many exclaim "Oh! how she must *feel* that song;" not at all! her "lowly thatched cottage" is not even in her native country, and cost a million dollars or so. We have heard her sing this song a dozen times, and each time with exactly the same shading, the same sigh on "Ho-o-o-me," the same apparent emotion. It is reasonable enough to suppose if she has sung this song over five hundred times, that part of the emotion has oozed away. Yet at one time there must have been a degree of emotion, but, it must be borne in mind, well combined with artistic instinct. Let us borrow an instance from the field of drama. An amateur is playing the part of Richelieu in Bulwer-Lytton's well-known work. He comes upon the great lines—

Ha! say you so! Then wake the silent power,  
Which, in the age of iron, burst forth to curb the great and  
raise the low:  
Mark where she stands  
Around the form I draw," etc., etc.

He feels aroused by their loftiness, he is filled to overflowing with their grandeur, he is stifling with the breadth of the climax,—and the audience only see a ranter in a ridiculous state of excitement and vehemence.

Now a great professional takes the same phrases ; Edwin Booth has recited them hundreds of times ; he perceives all the points that the intelligent but emotional amateur has been crushed by, and he determines to deliver over these emotions intact to the audience ; he dares not lose sight of any part of the vehicles which are to do this ; he knows, and thinks of each gesture that is lofty, he uses all the loftiness of orotund voice ; the audience is moved and thrilled,—the actor is not cold, either, but he has schooled his faculties so that while sensing an emotion he does not permit it to overthrow him. The musician must work on the same principle ; he must study to transmit his emotions to the public, and not allow the flames to burn themselves out in his own person.

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## SHAKESPEARE AND GOETHE IN MUSIC.

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It may be regarded as an axiom that great poets produce great musicians. Whenever a poet gives forth a lofty thought there is sure soon to come a composer to give it a worthy musical setting. The influence of poets on music may therefore be regarded as a very real one. Shakespeare, for example, has been the cause of more compositions, the inspiration of more composers than any other poet. It is not necessary to speak here of the musical taste which Shakespeare himself possessed; suffice it to enumerate a few of the great musical works to which his plays have led. "The Tempest" has given rise to a symphonic poem by John K. Paine, and a ballet (!!) by Ambroise Thomas. "The Merry Wives of Windsor" has become a fine comic opera in the hands of Nicolai, and rumor says that Verdi is now essaying the same opera in vaster style, while such composers as Salieri, Balfe, Adolphe Adam and Ritter have used the libretto at one time or another. "Measure for

Measure" led Wagner to compose "Das Liebesverbot" and the influence of Shakespeare on this great composer was always powerful. "Midsummer Night's Dream" caused Mendelssohn to write his playful overture, his grandest march, and some of his daintiest music in shorter form. "The Taming of the Shrew" introduced a real genius to the world (alas, too late to save him from a death caused by poverty) in the shape of Goetz. "Macbeth" inspired Verdi. "Richard III" caused Volkmann to compose a fine overture and to introduce "The Campbells are comin'" a century before it was written! "Coriolanus," brought forth nothing, although Beethoven's overture, written on Collin's drama, might suit well enough to Shakespeare's also. "King Henry VIII" caused St. Saëns to write a very long opera which deviates greatly from the Shakesperian plot, but contains a pretty Scotch ballet and some lofty music. "Julius Cæsar" gave Schumann an opportunity to produce a large overture. "Romeo and Juliet" has inspired many composers; firstly Bellini set it as "I Montecchi ed i Capuletti," and then Gounod used the libretto; as an overture it appears among Tschai-kowsky's compositions and is his best work in that form, becoming almost a symphonic poem; Feydeau, Vaccai, and Zingarelli used it; but the best inspiration in music which arose through this noble play was

Berlioz's symphony of the same name, for in it the French composer tells the story of his affection and of his own Juliet, (Harriet Smithson) and besides he was a devout Shakesperian as far as his French instincts would allow him to be. "Hamlet" has been set by Thomas, and in a more worthy manner than the "Tempest" noted above, for this time we find an opera and not a ballet. "Othello" was weakly set by Rossini, but became the grandest opera of the whole Italian repertoire of recent days through the combined efforts of Boito and Verdi. Surely the fount from which the composers have drawn is a noble one, and it is not dry yet nor are all the compositions that were taken from it mentioned above, but sufficient has been collated to show that Shakespeare's influence was a very great one in the realm of music.

Although Shakespeare has been more universally set to music than any other poet, yet certain subjects used by lesser writers have achieved an amount of musical setting that is almost incredible. The legend of Faust seems at all times to have had an attraction for composers, and most of these who have used the subject have employed Goethe's great philosophical poem as the basis of their music. Probably the composer who came nearest to the poet's ideal was Schumann, who caught something of the contemplative character of the subject, although one could well have

spared the setting of the weaker, third part of the poem. Liszt used the subject as a symphony, in which Marguerite is the most excellently characterized figure. Wagner in a Faust overture strove to depict the character of Faust alone, without introducing Gretchen at all. Gounod, on the contrary, makes his opera of "Faust" hinge chiefly on the character of the heroine, and the Germans justly call the work "Margarethe." Berlioz, with his customary morbid style, turned from the Goethian story, which ends with the salvation of Faust, and produced a work in which the hero is sent to perdition, and which is called "The Damnation of Faust." Among large subjects "Faust" is the one best supplied with music from different sources, and probably the many contrasts of the subject, the fiery, proud character of Faust, the delicate and womanly Marguerite, the sardonic, mocking, merciless Mephistopheles, contribute to this.

When we turn to smaller poems, however, it is not so easy to see why certain ones should be so pre-eminent in the minds of different composers. "Du bist wie eine Blume" (Thou art like a Flower) is probably the most composed poem in the world. We have *seen* some eighty settings of this poem, and there are over two hundred in existence. Goethe's "Ueber allen Gipfeln ist Ruh" is a prime favorite in

Germany, and there are countless settings of this in different languages, even in the Russian. Among English poems Tennyson's "Break, Break, Break!" seems to take the lead. The two first poems having been set to music by great composers, one would think that the lesser lights would let them alone, but experience teaches that the reverse is the case; the moment a master has set a poem to glorious music, all the composerlings rush to the same subject to show how much there is in the poem that Schubert, or Franz, or Schumann, or Brahms, have failed to perceive.

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## MUSICAL NOVELS.

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There are, among the many who take up the study of music, and the many more who take an interest in the art, a host who desire to be fed on sentimentality and imagine that it is one of the fittest adjuncts of tonal work. These misguided ones never hear a beautiful musical work without desiring at once to know "its story" and they imagine that to every such composition there must be joined some personal anecdote. It is to this large, but misguided, public that the musical novel is generally addressed; it gives them every possible anecdote regarding musical compositions and their creation, and where no such anecdotes exist, it invents them. The influence is a most baneful one. Pure music can be enjoyed without any knowledge of the circumstances of its production, but if, *after* learning a noble composition, one desires to study its history, and something of the composer, at least one should seek for the original truth, and not allow fancy to run riot. The chief fault to be found

with most musical novels is that they mix truth with fiction in inextricable confusion. "Charles Auchester" is a type of such a school of writing, and has done probably, as much harm as any quasi-musical work ever written. Musical students imagine a vague Mendelssohn, and an impossible Joachim after mooning over its pages. Yet worse, are those "Musical (?) Sketches" which give a false history of a special work, for they prevent a proper performance and a correct appreciation of the particular composition of which they treat.

Beethoven, for example, wrote his Opus 27, No. 2 as a Sonata in the free style of a fantasia. He had no thought of an especial romance, no regular and precise story to convey, but allowed the music to exert its true function and stimulate each one who heard it to poetic ideas and beautiful thoughts. That each auditor should wreath some different dream or weave some different train of thought around it was natural and proper, for people draw thoughts from music only in proportion to their own natures. But there comes along the musical romancer, and at once writes out a story of the "Moonlight Sonata," and brings in a blind girl, a forest in the moonlight, and heaven knows what other theatrical and sensational adjunct, and the deed is done; henceforth the noble army of musical gushers will

rhapsodize about the work, chiefly because of the sentimental tale ; the story will be first, the music second, in their shallow pates, ever after, and when a pianist like von Bülow confirms their romanticism by playing the work with the lights turned down, they imagine that they have “ confirmation, strong as Holy Writ.”

Schumann wrote a dainty little composition in which by upward progressions, by short phrases, and by an imperfect cadence at the close, he produced an interrogatory effect ; most appropriately he entitled it “ Warum ? ” — “ Why ? ” It was one of a set of works called “ Phantasie Stücke,” and was dedicated to a Miss Laidlaw. But circumstances like these have no power on the musical romancer ; the work becomes in his hands a proposal of marriage ! Schumann is separated from his Clara ; she pines alone, — so does he ; the father, Friedrich Wieck, will not be moved ; at last Schumann writes this little composition and has it conveyed to Clara Wieck ; she looks it over, she comprehends it, and rushes to her stern parent with it ; he too reads it over ; he is melted ; he sends for Schumann, joins the hands of the young lovers — “ Take her and be happy ; bless you my children ! ! ” Is it not all too weak and puerile to be tolerated ? Yet spite of the fact that Schumann brought suit at law, whereby he

finally forced old Wieck's consent, there are thousands and tens of thousands who prefer the cheap tale as given above, and love to have it related to them when listening to the Schumann composition.

Do we need the musical romance or novel? Would musical literature be prosaic without it? Not at all! Let those who require some stimulant of sentiment expressed in definite words read the letters of Mendelssohn; they will find there all possible brightness, daintiness and sweetness. Then, if they desire something with a fiercer "tang" and a more sardonic humor, let them read Berlioz's autobiography and memoirs. Do they desire a drama? The life of Mozart or of Schubert will furnish it. Is a love story necessary? The story of Robert and Clara Schumann is as full of true romance as the story of Abelard and Heloise, or of Petrarch and his Laura. If a tragedy is needed, the lives of Stradella, or of Wm. Friedemann Bach have some of the elements. There is sufficient fact in the lives and letters of most of the musical composers, to do away with the necessity of intertwining fiction with musical literature at all. But even in becoming familiar with the more dramatic facts of musical history the student must beware that they do not usurp the place in his mind which actual music should occupy.

## THE TECHNIQUE OF COMPOSITION.

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Few persons, outside of practical musicians, have even the remotest idea of how composers work at their musical creations. There was a painting, completed only a few years ago, which was entitled, "Beethoven Composing," wherein the great master was represented with his eyes rolled up to heaven, and *two fingers resting on the keyboard of a piano!*

The painter must have imagined that a composer picked his melodies and harmonies out by means of the keys of the instrument. In reality, the composer works at a desk or table, exactly as if he were writing a letter, and to some who have composed very much, the fluency of writing (after the idea has once been formulated in the mind) is as absolute in the one case as in the other.

Schubert, for example, wrote songs as rapidly as his pen could fly. He would arise from his bed at night, if suddenly seized by a musical thought, and immediately write it down in full, after which he

would return to his slumbers. Once in such a case, he seized the ink bottle, instead of the sand with which he intended to dry his hasty writing, and poured the entire contents over the manuscript. But the best proof of the true composer writing without the presence of the musical instrument is found in Schubert's composing "Hark! Hark the Lark" on the back of a bill of fare, in a Viennese restaurant, far from any piano. Schubert very rarely changed anything in his manuscript after it was once completed, almost the only exception being his ninth symphony (C major) in which there are some wonderfully beautiful interpolations. Beethoven on the other hand made constant changes up to the moment of printing,—and even after. Beethoven, instead of picking out his melodies with two fingers as represented in the painting mentioned above, really did the greater part of his composition in the open air, jotting down each musical thought in a memorandum book, whenever it came to him, and it was no unusual sight to see him stop in the midst of a street in Vienna, and write some phrase which had just occurred to him, while the larger part of the ninth symphony was written in the branches of a tree which still stands at Schönbrunn, just outside of Vienna. One of the most interesting contributions to musical literature is the work by Nottebohm, in which the

phrases contained in these memorandum-books have been collected, and it is a useful task for the musical student to compare the original rough drafts, with the finished compositions as we know them, for it thoroughly inculcates the lesson that genius has an infinite capacity for taking pains.

An orchestral score is not usually composed spontaneously but is built up piecemeal. The composer generally sketches out the string parts, which are the back-bone of the modern orchestral works, jotting down such passages as he knows are to be wholly brass or wood-wind, in their appropriate places. Now he adds other instrumental touches along this musical skeleton until it begins to assume its perfect shape. This is the general procedure although there are exceptions. When Mendelssohn visited the Isle of Staffa in the outer Hebrides, he was so impressed by the wonderful Fingal's Cave, that he at once jotted down twenty measures in full orchestral score, and sent them to his sister Fanny as the best explanation of how the island impressed him. These measures afterwards became the chief theme of the "Hebrides," or "Fingal's Cave" overture. After this he more than once displayed his mastery of the technique of composition, by writing entire orchestral scores complete at once, filling in each measure as he went along. But nothing is gained by this, and it

was mere display to compose in this manner. As regards the musical handwriting of some of the composers, we can add that Beethoven wrote an abominable scrawl, almost illegible ; Mozart wrote a dainty, but almost microscopic set of notes, and Wagner was probably the finest and most perfect writer of them all, his manuscript being as clear as copperplate. It would make a very interesting addition to musical literature, if some one would write an essay upon the "Musical handwriting of the great Composers" and give specimens of each.

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## AN OLD MUSICAL DIC- TIONARY.

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THE musical nomenclature of our language is undoubtedly in a rather hazy condition, but it is a mistake to suppose that our forefathers were better off in this matter than we are. The Italian terms which have come into use in all civilized countries began with the rise of opera, and indeed, before the year 1590 there seemed but little need of any signs of expression whatever, for the music of the old contrapuntists had but a minimum of expression. The writer of this article has recently come into possession of a book of musical definitions which is of especial interest as being the first published in the English language. It is entitled "A Short Explication of such foreign words as are made use of in Musick Books," and states its purpose most quaintly in its preface. "As Italian and other foreign Musick is frequently made use of here in England, and as our Masters have adopted most of the same Words and Terms in their Musick and Compositions, as the

Italians and others do in theirs, it is humbly presumed that a short Explication thereof will be very acceptable to all those who stand in need of such a Help. This not being intended for the use of Masters but only for such Gentlemen and Ladies who being Lovers of Musick, nevertheless may possibly be ignorant of the true Signification of many of the said Terms, the understanding of which is very necessary, because a great Part of the Beauty and Agreeableness of Musick depends upon a right and proper Method and Manner of performing it; and *nothing of this Kind having yet appeared in our Language* is the Reason that the following Explication, which at first was drawn up only for Private Use, is now made Publick."

The little work, which belongs to the earliest part of the last century, proves how the Italian terms had spread along with the Italian music, and also shows that they were not always perfectly understood.

Here are a few musical definitions as accepted by our forefathers in 1720. "ADAGIO, by which is signified the slowest movement in Musick, especially if the word be repeated twice over as ADAGIO-ADAGIO."

I doubt if the world would be quite satisfied with the definition of the much disputed term—Andante,—“ANDANTE, this Word has Respect chiefly to the Thorough Bass, and signifies that in playing, the

Time must be kept very just and exact, and each Note made very equal and distinct the one from the other."

Some of the definitions are exactly the reverse of what would hold true of the words in question today, as for example, "ASSAI, this word is always joyned with some other Word, to lessen or weaken the Strength, or Signification of the Words, it is joyned with, as ADAGIO, GRAVE or LARGO, which do all three denote a slow Movement, it signifies that the Musick must not be performed so slow as each of those Words would require if alone."

Arpeggio is given the quaint spelling of "Harpeggio" in this little book, and PP is defined as meaning Piu Piano, while PPP is set down as Pianissimo, and is defined as "Extream soft or low." The rule is also laid down that to repeat any word twice is to double its strength, and that therefore PIANO-PIANO is twice as soft as simply PIANO, and FORTE-FORTE twice as loud as a simple FORTE. But the climax of boldness of definition is reached when VOCE is interpreted to mean "any noise or sound," although the editor subsequently confesses it to apply more generally in music "to a Humane Voice!"

But most particularly the little work is useful in explaining the dances of that epoch, which have been preserved to the modern player of piano through the

Suites of Bach and of Handel. It may be borne in mind that at this early epoch, the dances which form the old Suite were in high favor in England and that therefor the volume is at least an authority upon the usage of that country in their interpretation. We find, among others, the following definitions :

“ALLEMANDA, is the Name of a certain Air or Tune, always in common Time, and in two Parts or Strains, each Part played twice over.

“CIACONA, a Chacon, a particular Kind of Air always in Triple Time, containing great Variety of Humor, contrived to a Bass of eight Bars, and these played several times over; but not so much confined as is the Bass of a Ground, but is allowed to vary every Time to humor the Treble, and sometimes to imitate it. These Airs are commonly played in a brisk and lively manner.

“GALLIARDA, the Name of an Ancient Dance, or Tune belonging thereunto, commonly in Triple Time, of a brisk, lively Humour, somewhat like a Jig.

“GAVOTTA, a Gavot, an Air of a brisk, lively Nature, always in Common Time, divided in two Parts, each to be played twice over, the first Part commonly in four or eight Bars, and the second Part in Four, Eight, Twelve or Sixteen Bars, or more.

“GIGA, GICQUE, or GIGUE, is a Jig, which is a Dance or Air, very well known, of which some are to be played slow and others brisk and lively, and always in Triple Time, or one Kind or other.

“LOURE is the name of a French Dance or the Tune thereunto belonging, always in Triple Time, and the Movement, or Time, very slow and grave.

“PASSACAGLIO, or PASSACAILLE, is a kind of Air, somewhat like a Chaconne, but of a more slow and graver Movement.

“SARABANDE, a Saraband, a kind of Air always in Triple Time, and commonly played very grave and serious. N. B. —A Saraband and Minuet are very much alike, in several respects, excepting the different time or Movement they are played in. A Minuet and a Passepied, differ also in the same Manner”

These definitions of the old dance forms are certainly interesting in their quaintness, and they corroborate the statements of the ancient Mattheson in his work.—“*Der Vollkommene Kapellmeister*.”

The Classical forms of composition were not so well known in England at this time as the dances, and it is comical to find our dictionary-maker put to various make-shifts when defining the forms, which it is evident, he himself but faintly understood. The word “Fugue” was very imperfectly understood in England, and was often confounded with Canon, in the last century. In another book in the possession of the writer, and dated 1731, the word is defined as meaning “a composition wherein one part imitates the other,” which, of course, is not at all applicable to the episodical part of a fugue; but our present

author is not willing to commit himself on a doubtful point, and sits on the non-committal fence as follows :

“FUCHA, a Fuge ; which is a particular Way or Manner, according to which some Musick is composed, and of which there are several Sorts”—a definition in which not all the resources of modern commentators can prove him in the wrong. He adopts very much the same safe plan in dealing with the delicate matter of Sonata, for on this subject he remarks, “SUONATA, or SONATA, is the Name of certain Pieces of Instrumental Musick, which being very common, and well known, *needs no particular Description*,” (the italics are our own).

It is more interesting and instructive to seek the definitions of terms which have altered in their significance since the early part of the last century. In explaining such terms as “Symphony,” and “Cantata,” the compiler is moderately correct and ample. In reading the following definitions it must be borne in mind that the Symphony only became a fixed form, an orchestral sonata, after 1750, and Haydn, its founder, had not been born when this little volume was made.

“SYMPHONIA, or SIMPHONIA, a Symphony ; by which is to be understood Airs in Two, Three or Four Parts, for Instruments of any Kind ; or the Instrumental Parts of Songs, Motets, Operas, or Concerts are so called.

"CANTATA is a Piece of Vocal Musick, for one, two, three or more Voices, and sometimes with one or more Instruments of Musick, of any Sort or Kind ; composed after the manner of Operas, consisting of Grave Parts and Airs intermixed one with another.

"CONCERTO, a Consort, or a Piece of Musick of several Parts, for a Consort."

With one more glance at the old dictionary of Musick, we close the book ; it is interesting to see what changes have come over the instruments of music in nearly two centuries. The Clarinette did not exist in good enough shape to be reckoned with the orchestral instruments. The king of the woodwind was to wait nearly three quarters of a century more, before Mozart should discover its beauty and introduce it into his E flat Symphony. We find no mention of it in the book, but the following instruments are described :

"ALTO VIOLA, a small Tenor Viol.

"ALTO VIOLINO, a small Tenor Violin.

"ARCILEUTO, an Arch Lute, or very long and large Lute, differing but little from the Theorbo Lute, and is used by the Italians for playing Thorough Bass.

"CORNETTO, a Cornet, which is an Instrument of Musick now out of use, somewhat like a Hoboy."

(This definition is important, as there has been

some doubt as to what kind of instrument was intended by the Cornetto marked in the old Scores.)

“DULCINO, a small Bassoon.

“FAGOTTO, (a Bassoon) is a Double, or large Bass Curtail.

“FLAUTO TRAVERSO, is a German Flute.

“FLUTE A BEC, is a common Flute.”

(The above two definitions are also important as showing that the flute ordinarily used in England at this time was the straight flute, sometimes called Flute à Bec, and sometimes the Recorders.)

“GUITARE, a Guittar, a musical Instrument now out of Use with us.

“HAUTBOY, a Hoboy or Hautboy, an Instrument of Musick very common and therefor well known.

“PIFFARO, is an instrument somewhat like a Hautboy.

“PIFFERO, is a small Flute or Flagelet.

“QUART FAGOTTA, a small Bassoon.

“TROMBONE, a very large or Bass Trumpet, though more properly a Sackbut.”

There are many other instruments described, but enough has been cited to show the changes in our orchestra. The Timpani are described as “often used in Consort as Bass to a Trumpet,” the Violas are described as having frets like a guitar and are



classified as *viola tenore*, *viola basso*, *violetta*, *viola bastardo*, *viola d' amour* and *viol di gamba* and the lower stringed instruments seem also to rejoice in a multiplicity of names. The piano was not known in England at this time, although Christofori had invented it a few years before, and is therefore not mentioned.

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## COMPOSERS' MANU- SCRIPTS.

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It is a mistake to suppose that all the works of the great composers are in print. There are some works of Mozart, of Schubert, and of Mendelssohn, which are held by collectors merely for their autographic value, and which it has not been deemed worth while to publish. Breitkopf and Härtel have recently been publishing the few remaining manuscripts of Beethoven, but it is a question whether the posthumous works thus given to the world were worth the trouble. To preserve the noddings of the various musical Homers is surely an unthankful task. Occasionally, however, one finds a posthumous masterpiece. This is chiefly the case with the works of Schubert and Bach. With Schubert, poverty was the cause of the occasional disappearance of a great opus. The rescue of the great Ninth Symphony, in C, from oblivion, by Schumann, is probably familiar to most of our readers. The finding of an opera in a mutilated state, the servant in the house where Schubert

had pawned it having lit the fire each morning with a page of immortal music, is another instance. The fact that the beautiful "Unfinished Symphony" lay unknown to the world for nearly thirty years after Schubert's death is another proof of the dire effects of the composer's poverty, and the lack of appreciation which existed even after his death. Now, thanks to the rich Roumanian, Nicolas Dumba, the posthumous works of the great composer are pretty well unearthed, although search is still going on for a mysterious tenth symphony which seems to be alluded to in one of the letters of Schubert.

With Bach the almost irreparable loss was caused by the dissipation of his eldest son, Wilhelm Friedemann Bach. When John Sebastian Bach died, in 1750, he divided his manuscripts between his two eldest sons, Wilhelm Friedemann, and Karl Philipp Emanuel Bach. The latter felt the value of the legacy, caused copies to be made, and catalogued his possession in such a manner that no part of it was lost to posterity. Just the opposite was the case with Wilhelm Friedemann; wherever an innkeeper would allow credit on account of a composition left in pawn, there remained a Bach work, and these were placed in just the channels to disappear or to be destroyed. The loss of many of the works of Bach must be ascribed to the dissolute habits of the unworthy son of a worthy sire.

## FATAL MUSICAL MASTER-PIECES.

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THERE are, in the musical repertoire, a few compositions which have become famous under false pretenses, that is, they have been attributed to composers who are quite innocent of them. This is not an error of recent growth ; the hymns which are ascribed to Martin Luther, for example, are his only so far as the words are concerned, and even the tune of "Ein Feste Burg" is now generally conceded to have been the work of Franc. The beautiful anthem, "Lord, for Thy tender mercies' sake," which is published with the name of Robert Farrant, is probably a composition of the early English contrapuntist, Tallis. The beautiful song, "Adieu," which appears in the Schubert-Albums, is not a composition of that composer, or at least, it was not acknowledged by him in his life-time. Beethoven's "Farewell to the Piano" was not his adieu to anything of the sort, for his largest piano sonatas were written after its ap-

pearance. Many of these errors are to be laid at the door of the publishers, who are probably not aware of how much misplaced enthusiasm, or gush, they are responsible for, yet the true stories of many of the compositions of the masters are more pathetic and dramatic than the publisher's tales can ever become.

Many musicians and composers have died young. This fact has resulted at times from irregularity of life and habits, at times also from the severity of the struggle with the wolf at the door. These unfortunate victims of the frenzy of genius seem to burn themselves out before they reach their prime. "The fatal thirties" has come to be a familiar expression among musical historians, so many composers have died between their thirtieth and fortieth years. Pergolesi was the youngest of martyrs among the masters, dying at twenty-six years of age. Schubert was not much older, however, at the time of his death, which occurred at thirty-one. Mozart was thirty-five years old when he died; Mendelssohn lived to thirty-eight only; Purcell, the greatest genius that England ever produced in the art of music, died at thirty-seven; the list might be extended indefinitely. It seems, however, that when this dangerous age is past the composer has a good chance of longevity. Possibly this is because the world begins to recognize the work of the veteran and his

trials become fewer and less severe. Cherubini lived to eighty-two; Handel to seventy-four; Gluck to seventy-three; Haydn died at seventy-seven; Rossini at seventy-four; and an equally long list of septagenarians and octogenarians might readily be compiled from the musical annals.

Often some special work was the direct cause of the death of some great composer. Thus Mozart's work on the Requiem, the superstitions it caused to arise in him, and the funereal thoughts consequent upon it, were the chief causes of his death. "Elijah" is said to have killed Mendelssohn. Haydn said on his death-bed, "The 'Seasons' gave me the finishing stroke." "Zampa" was the cause of the early decease of Herold, or at least hastened his death, and "Carmen," caused Bizet, the most promising composer of the French school, to die at thirty-seven years of age. It is a melancholy list and one which proves that art is a severe mistress. The world cannot help the composer as regards the dire results which sometimes follow upon the extreme tension of creation, but at least something can be done, as in France, to secure to him all the possible benefits of his works, so that popular composers such as Mozart, Schubert, Lortzing, and others were in their time, need not at present have poverty to bear in addition to their death-dealing heritage of genius.

## HISTORY IN SONG.

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FEW readers are aware how much of history has been preserved to the world by the agency of music. The early ballads often held the history of the northern nations intact through ages, where but for the association of the recital with music it would certainly have perished. It is a noteworthy fact that the ancient Greeks did not possess the ballad. The epos was the nearest approach to it which we find in their musical and poetic forms. This fact was probably the result of their possession of actual written history and of the drama in its perfection. But in the north, where these lofty modes of recording past events did not exist, there rose the saga, and the historic songs of the bards, which were practically ballads, and in England actually became so. Even the children's songs in that country often recorded ancient events. At times the historians of middle ages did not scruple to incorporate the tales which had been preserved by ballads into their ancient chronicles. Some of these ballads exist even to this day, and "Sir Patrick Spens" tells of a disas-

trous voyage to the coast of "far Norroway" which cost many a Scottish noble his life, while the old ballad of "The Jew's Daughter" tells of persecution and prejudice of days long since gone by.

In Germany, in the times preceding the days of the Minne-singers (1150-1318) there were ballads of robbery and violence, which preserved the deeds of many a robber-baron for centuries after he had passed away. The music to most of these tales was of the simplest, and was of the strophe form, repeating itself as many times as there were stanzas in the poem. Often there was attached to each line or verse a burden or refrain. Sometimes these refrains carry us back to the most remote times, and many phrases used as refrains in even our modern music at times have an unexpected meaning. "Tol-de-rol," for example, which is so often heard in bacchanalian choruses, had anything but a rollicking significance even when it was first used, for it was originally "Troly-loly," and was equivalent to a sigh, or our English word "Alas."

Many of the old English songs have as refrain the words "Hey Derry Down." There is such a number of songs with this burden as chorus that they are known as the "Derry Down Choruses." But all attempts to find the origin of the words have failed, and the phrase has been traced to such a remote an-



tiquity that the historians have concluded that the words were originally a druidical incantation. The ballad in modern days has been elaborated into a great dramatic form by Schumann and Carl Loewe, but the simple and archaic ballad of ancient days has a charm all its own, and has, besides, the advantage of telling history in a most popular guise ; but the old bards were often too prone to mingle fancies with their facts, and the modern commentator may sometimes find difficulty in disentangling the one from the other,

In times of great national excitement or peril, the true national song is born, and is of course, eminently historic. Every revolution and especially every civil war leaves some permanent music in its train. Yet there is great difference in the results obtained in different countries. In England, during the civil war, for example, there arose two distinct schools of national song, as different as the two contending parties. One can imagine the cavalier, bold, reckless, insouciant, snapping his fingers in the very teeth of fate and misfortune. His songs were as rollicking as himself. If he had the worst of the battles he certainly had the best of the singing, and many of his songs have been perpetuated to our times. The round-head songs, on the contrary, have almost vanished, and this is natural enough,

for they were doleful in the extreme. Few persons ever have taken such a keen delight in being miserable; almost every one of these songs spoke of death, of judgment, of the wrath of God. Yet there was a terrific earnestness about them that told of the sturdy fighter, the warrior who fought for his convictions and not for his pay.

The songs of the French Revolution have, many of them, an element of lightness and geniality which becomes terrible when one thinks of the sanguinary scenes which they accompanied. The "Ca Ira" which was sung about the streets of Paris as the people brandished spears, on which were the heads of the victims of popular rage, was a mere *opera bouffe* melody; the "Carmagnole," which was danced around the scaffold where many an innocent woman or child met death, was as rollicking as any country dance. Our own revolution, as our civil war, left but a slight legacy of music behind it. Almost all of our so-called "national music" comes from foreign sources. "Yankee Doodle" and "The Star-Spangled Banner" come from rather vulgar British tunes. "The Battle Hymn of the Republic" takes its melody from a Methodist hymn tune; "Maryland, my Maryland" is a German folk-song; and the list could be extended much further.

## THE INTELLECTUALITY OF WAGNER.

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IN an another article we have compared the intellectuality of Wagner's music with that of Bach or Beethoven. Many will imagine that this is a hazardous comparison, but it is one in which all thinking musicians will eventually join. Yet the intellectuality of the three composers was different in each instance. It may readily be conceded that the best music is that which causes us to think as well as to feel, which awakens brain as well as heart, which requires some degree of mental action as well as mere receptivity. Each of the aboved-named composers fulfills the requisite conditions for such a combination, but each works in a different manner to bring this about. If one examines, for example, the fugue in E-flat major by Bach ("Well-tempered Clavichord," Vol. II, No. 7) one finds a work which was a prime favorite with Mozart, who thought it a melodic gem, as well as a masterpiece of com-

bination. But the hearer is not permitted to give himself up entirely to the enjoyment of mere tune; he must follow the subject (a rather long one) and notice the wonderful strettos that are made between it and the answer, and in the ingenious construction he will find almost as much enjoyment as in the beauty of the themes themselves.

If we examine the first movement of Beethoven's fifth symphony we find a majesty of power that reminds us of how "fate knocks at the door," and the soul responds to the lofty harmonies; but at the same time the brain is awakened to follow the thematic treatment which evolves almost the entire movement from a four-noted figure at the beginning of the first theme and an equally simple one at the beginning of the second subject.

This is healthy, normal music, appealing to heart and brain simultaneously, and no amount of such music can weaken either faculties or character. But Wagner is not generally recognized as also appealing to the understanding, yet he has as much of intellectuality in his works as either of the above. The emotional character of his music is so strong that many neophytes seek no further, and say quite honestly, "I love Wagner's music," even while they understand very little of it, or at most stand upon the threshold of the palace. One must here, first of

all, understand the guiding figures and their complex employment, and here the brain will find as much employment as in a fugue or a sonata. How much it means, for example, when Gurnemanz asks Parsifal at the end of the first act of the opera of that name, just after the close of the service of the Holy Grail, "Do you understand what you have seen?" and the lad stupidly shakes his head, to have the motive of "Durch Mitleid wissend" seethe up through the orchestra! What a mental language is spoken by the "Name motive" in the second and third acts of "Lohengrin!" Besides this intellectuality one must study something of both history and mythology to fully appreciate the meaning of some of the Wagnerian operas, and this is a good uniting of a mental process with an emotional one. But if one has not studied the history of which the scenes are unrolled before him in a Wagnerian opera and is therefore ignorant of some of the causes which lead up to them, he can still rely with absolute faith upon the accuracy of the drama, for Wagner was as faithful an historian as a musician, and the auditor can, even in an opera, study history as from an open book. Therefore one may truly say that if the union of intellectuality with emotion be the standard of the highest music, Wagner has fulfilled that requirement as absolutely, although the manner be different, as Bach or Beethoven.

## RACE PECULIARITIES IN SINGING.

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It would be an interesting contribution to musico-medical literature, to print a study of the effects of character or race upon the human voice. It has been said that "man is the only animal who laughs," and it may be added that the human being is the only songster where both sexes warble with equal facility, but a full classification of the human voice and especially in its relation to race, has not yet been made. It is a fairly well-known fact that certain kinds of voices prevail in certain countries; thus America produces many fine sopranos; Russia is the land of phenomenal basses; and the sweet, high tenor must be sought chiefly in Spain; but it has not yet been quite determined as to whether climate, or diet and general mode of life, or actual distinction of race is the cause of this definite distribution of vocal compass and timbre. In France one finds a large number of rather thin-voiced tenors

and these are able to sing falsetto with phenomenal ease. These voices can even be classified with local precision, the finest and lightest ones generally coming from the Department du Midi, while the robuster but coarser ones generally have their home in the Department du Nord.

The female voice in America is sharper and shriller than that of the Englishwoman or Frenchwoman, and this is especially noticeable in the conversational tone. One can pick out the American lady abroad with unerring accuracy by this trait, for her voice will dominate the entire conversation as an E flat clarinet dominates a whole brass band. The Englishwoman is more usually a full-toned alto, than anything else; the Frenchwoman almost always is a mezzo-soprano.

The peculiar style of singing a full falsetto, called "jodling," which is chiefly found in mountain districts, is another instance of race characteristics in vocal music. So perfectly is this singing done by the Tyrolese that, for a time, scientists held to a theory that the throat of the Tyrolean might have some peculiar formation of its own, superinduced by peculiar diet and the drinking of snow-water.

Dissection, and the laryngoscope, however, proved this to be false, and since one finds a similar style of singing in the Norwegian Mountains, in the En-

gadaine, and other mountainous districts, one may infer that it results from a mode of calling the cattle, which is peculiarly high, characteristic, and penetrating, and to which these people are accustomed from childhood.

The Chinese singing is of a most distressing and ear-splitting character, and it is impossible to describe to those who have not heard it, a series of sounds so fatiguing to the throat or so painful to the ear. One would imagine that the throat of the celestial was of tougher fibre than that of other mortals, but again scientific examination shows that the seemingly abnormal result comes from special training rather than from an unusual anatomy. It was almost equally difficult to explain the acceptance of such hideous cacophony, by any human ears as pleasurable, and here too, the theory found upholders, that the Chinese tympanum or aural passage might be of different form from those of other races, but again dissection proved this not to be the case.

Peculiar types of voice, may be found, upon investigation, to be rather the result of ages of peculiar usage which finally produce traits that become hereditary, rather than of climate. That diet produces some marked characteristics in the voices of different races can scarcely be doubted, and we can imagine the blubber of the Esquimaux, and the grain



food of the Egyptian, to produce different vocal results, although scientific investigation has not yet proven just what the differences are.

The voice of the American Negro is distinguishable from that of the white singer, and here, perhaps, anatomy may afford a partial clue, for thick lips and a flat nose must influence the tone-production in a certain degree, and many, though by no means all, of our colored population have these anatomical peculiarities. Where these are absent however, the tone is more akin to the ordinary standard of the singing of other races, and the writer recalls having heard some finely formed male Kaffirs sing, whose voices were of full and mellow toned bass quality, and could not be distinguished from those of white singers.

The loss of sight has generally an appreciable effect on the voice, and as a rule one will find the intensely passionate character absent from the singing of the blind. In listening to many blind soloists who had received most careful and thorough musical training, the writer was impressed with the colorless, or rather monochromatic character of it all. Sweetness and pathos were there, and variations of dynamic power, but there was also a simple melancholy and dreamy tranquillity that was inexpressibly touching even while so uniform. It may be objected to the

above, that the observer may have allowed an uncontrollable sympathy with the affliction of the singers to have cast a shadow over their musical work, but at all events, a strong effort was made to observe closely and to institute comparison, and the statement that there is a distinguishable quality in the singing of the blind, may be accepted as generally true.

It is not intended to make of this article anything more than a pioneer statement in a field that has hitherto been unexplored.

In the many relations which music is unfolding towards general health, everything connected with the physiology of the art becomes not only interesting but important. A classification of the different species of voices, together with the countries and races where they are most generally found, would undoubtedly be a help to the operatic manager, who would then know exactly where to steer his bark to find a *Soprano sfogato*, or a *Basso Profundo*, but it would also be something more serious and valuable than that, and might throw some interesting light on the origin of vocal music.

## WEAK TRANSLATIONS.

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Vocal music in America suffers in a very great degree because publishers of music pay little attention to the important matter of having their editions of foreign songs well translated.

Not one translation in a thousand can equal the effect of any poem in its original language, and this too when the translation is made by the most careful of poets and is unattached to music. When a poem is attached to music its words become more than ever important in their arrangement, and subtlety of use. A translation of a song can only be made by one who is poet and musician combined. The carelessness with which publishers take up this branch of their work, proves that they know nothing of its importance. Every word, in a dramatic musical phrase, has its appropriate accent, carefully calculated by the composer. Let us take but a few examples : Schumann has set the line

“Du bist wie eine Blume”

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in which a gentle\* stress is laid upon the last word and the phrase can only be represented by

“Thou art like a flower”

but the exigencies of metre step in and we are obliged to put it

“Thou’rt like unto a flower”

in which an inflated style takes the place of the directness of the German, because of the interpolated syllable contained in the word “unto.” Other translators take the other horn of the dilemma, and transpose the line into

“A flower thou resemblest”

which is a perfect example of the carelessness with which this species of rhymesters treat the composer’s intention, for now the beautiful stress laid upon the word “flower” is given in a meaningless manner, to “resemblest.” Let the musical readers look through translations of dramatic songs, such as Schumann’s “Two Grenadiers,” and really dramatic operas, such as Wagner’s “Mastersingers,” or “Lohengrin,” or Beethoven’s “Fidelio,” in their English dress, and he will find hundreds of places where the composer’s most beautiful effects have been sacrificed to the exigencies of pouring the sparkling thought from one language into another.

In such an arrangement of translations, we are considering only the best, but even in the very best hands perfect translation is generally an impossibility. We make a great outcry about the sin of transposing a song from its original key, for we rightly suppose that the composer had a definite key in his mind when creating the work, and that the pitch was an important part of his intention, but language and the position of musical accents in their relations to syllables and words, is far more important than pitch (or *tessitura*) can ever be. If we accept translated makeshifts they can only be produced by the collaboration of musician and poet; a Seidl and an Aldrich, together, might translate "Parsifal" but it would still lose something, and a great deal, in the process. It must be remembered also, that certain works belong to the spirit of a language and country, and the best translated "Carmen" would seem unnecessarily coarse.

Of the horrors of translations of the poorer class we need not speak at length; the reader needs only to study the language, supposed to be English, of the opera librettos. The writer of this article has a unique collection of ludicrous errors made by the poetasters in translation, in which "Buchenhallen" (groves of beeches) is turned into "Halls of *Books!*" and "Fern von mir ist Minne!" (Love is far from

me) becomes "Far away is *Minnie!*" "Oh bitt' euch liebe Mägdelein" (I beg you, lovèd Maidens) becomes "I beg you *dearest Magdalene,*" while Brahms' noble "Wie bist du meine Königin" is metamorphosed into "How dost thou fare, my beauteous queen?!" the translator evidently believing that the title meant a sort of "How do you do?"

If the reader will take the trouble to examine the English version of the glorious "Erl King" in Pauer's celebrated edition of Schubert's songs (Augener & Co., London) he will find an example of the careless manner in which many translations are made. Not only are the phrases of music which Schubert intended for the suffering child put in the mouth of the parent, (and *vice versa,*) but in one stanza the Erl King's daughters stand "in the rain," while, in the next lines, the willows "*dance to the moon!*" a meteorological phenomenon that deserves the attention of scientists, as being the most rapid change of weather on record!

But such works should teach us a lesson. We have no right thus to tamper with art works. Every reputable publishing house should either furnish worthy translations, or give such songs as the above without any English whatever. A few more of the abominable translations whose name is already legion, and musicians will become converted to the

advisability of keeping all vocal masterpieces in their original tongue.

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## WAGNER AND HIS ENEMIES.

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ROWBOTHAM'S recent absurd attack upon Wagner must fall by its own weight, and we are glad to see that no great efforts are being made to reply to it. Yet there is one wretchedly false statement which may be disposed of in a few lines. It is the untruth that the Wagner's theories had their origin in pique and failure. Had the earlier operas succeeded, the later vein of composition would not have been evolved, says (in substance), the historian. Let us produce the evidence which proves the falsity of this. Wagner's first great opera "Rienzi" was built in the Italian school, and won a great success at Dresden. Instead of following this success up, Wagner composed a work in a totally different vein—"Tannhäuser"—and when this disappointed his audiences he was not forced back into the school in which assured success lay before him, but departed yet further from the accepted models by composing "Lohengrin."



That his theories were close to his heart and very honest is shown still more by the fact that he composed a work in honor of his wife's birthday, in which he celebrated the happy childhood of their son, in Switzerland. This piece was not intended for the world, it was a present from a loving husband to a devoted wife,—and it is filled with the *leit-motiven*, the free modulations, and the deviations from form, which characterize all Wagner's later works. The Siegfried-Idylle is the surest answer to those critics who think that Wagner's reforms were not entirely honest, and wholly believed in by their originator.

It is difficult to disassociate Wagner as a man from Wagner as an artist, yet there was a great difference between the two. The former was illiberal, arbitrary, unjust and ineffably conceited; the latter was profound, consistent, honest, and lofty in motive. Wagner's sneers at Berlioz, at Brahms, and even at his friend Liszt prove the first of these characters, but fortunately for his memory, the other side is equally susceptible of proof. When art was concerned Wagner permitted neither trifling nor compromise. Thus when in 1861 "Tannhäuser" was produced at Paris "*par ordre*," and Napoleon III had the opera mounted on a scale of unparalleled magnificence, Wagner persistently refused to add a ballet to the work although he knew that his refusal meant a

fiasco for the opera. More than this; as the overture did not represent his theories justly, he altered this (the most popular part of the work) into a prelude, causing it to lead directly into the opera, and sacrificing thereby the very effective passage of trombones and strings (the Pilgrim's Chorus) because it seemed out of line with his artistic views. Grandest of all, when he grew into the construction of his Trilogy, he saw that it was to be a life work such as few men could hope to complete, and when completed it was entirely improbable that any one would ever publish or perform it, yet the voice of art did not call in vain, and his words to a friend, on this subject, are the loftiest ever spoken by a composer: "If I live to end it I shall have lived gloriously; if I die I shall have died for something beautiful."

What terrific occasions those attempts at performances of "Tannhäuser" in Paris must have been! The Jockey Club had made up their minds that their pets of the ballet should not be relegated to oblivion even temporarily for the sake of this obstinate composer; Felicien David had been hurt because one of his operas had been postponed to make way for the production of this foreigner, and all his friends organized a clique against the work; the Parisian critics were against the sumptuous production as unjust to native art. Never was such a cabal founded,

so widespread and so virulent. The performances took place amid the howls, hisses and whistling of an excited mob. There were some present who really admired the music, and a few who wished to give the foreigner a fair hearing; but these were in the minority, and were in some cases grossly maltreated. Some twenty duels grew out of the performances, and there were fisticuff fights within the opera house. At last Napoleon, and Princess Metternich who had induced the emperor to undertake the performances, gave up the fight and what promised to be the greatest performance of "Tannhäuser" that the world had ever seen came to an untimely end and was not attempted again in the French metropolis.

Paris has not infrequently been the abode of artistic rioting or of rioting about artistic matters. When the Gluck and Piccini factions existed in the last century, lampoon and satire were not the only weapons with which the partizans fought. Many duels and street brawls occurred. It was the expiring agony of the old Italian opera, the school which was *vox et præterea nil*, which placed music above poetry, and cared nothing for the dramatic unities. The final struggle came when "Iphigenia in Taurus" was set both by Gluck and Piccini. The victory was overwhelmingly with the dramatic school as represented by the former, and then a *jeu d'esprit*

finished the matter, for the prima donna who appeared in Piccini's version indulged too freely on the evening of the performance, and a wit cried out: "This is not Iphigenia in Taurus, it is Iphigenia in liquor!" and the defeat was complete. Musical rioting in Paris occurred only a few years ago when a mob forbade the performance of "Lohengrin" at the Eden Theatre. M. Lamoureux told the writer of this, recently: "It is very singular! I may place Wagner's music as much as I please on my concert programs, and the public will even applaud it, but the moment I give it in costume and on the stage it becomes dangerous! *C'est drôle!*" from which it appears that musical mobs like all others, are unreasoning monsters.

Since that time however "Lohengrin" has been given in the French metropolis, and the hatred which once was exhibited against Wagner, the man, is now disappearing in a recognition of the grandeur of the composer and his works.

## COMPOSERS' THOUGHTS.

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THE question frequently arises as to whether it is quite right to use orchestral arrangements of piano or violin works, when so many real orchestral compositions remain unheard. Raff's arrangement of Bach's Chaconne, Müller-Berghaus' arrangement of Liszt's Polonaises, and many other similar orchestral transcriptions, sin chiefly in the fact that they are so brilliant that they throw the original work in the shade. Yet we should wish to see this branch of our art pushed still further. Beethoven's later piano works suggest orchestral thoughts at every turn, and we believe that there may yet arise some reverent master who will disclose the beauties which are but half revealed in them, for at present they are like ancient gems, valuable and beautiful in their manner, but which the modern lapidary may cut in a way that shall bring forth their latent fire. The Opus 106—the great sonata for piano—would work grandly in an orchestral guise. The later string quartets, which seem at present to strive to express thoughts

too vast for any four instruments, could be made wonderfully resplendent. But how the critics will attack the master who first dares to attempt this transformation! There are those to whom a false note by a recognized master is more precious than the best success achieved by any one else.

It is well known that almost all of Beethoven's musical ideas came to him in an orchestral guise. He himself has confessed this. Similarly, every great composer has some distinct vein of musical imagination which allies itself more or less closely to some musical instrument or instruments. Schumann's thoughts, because of the early part of his musical life, were almost always piano phrases. Even in his symphonies there are many passages which suggest the percussive style of this instrument, and which are very satisfactorily transcribed for it. Chopin's works present the same peculiarity, and the orchestral part of his two concertos is by no means remarkably orchestral, nor is it perfectly united to the solo passages. In his few songs also (they are posthumous works) one finds the voice attempting to do pretty much what the fingers accomplish in his nocturnes and waltzes. With Schubert everything was song; his chamber music sings, his piano works sing, and even the themes of his symphonies are generally song themes. These are not faults in one sense, but they

may serve, at times, as guides to those who seek to make such transcriptions or arrangements as have been alluded to above and may serve to palliate the "crime" of such arrangements.

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## OUR NATIONAL ANTHEM.

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IN Europe they have about decided that "Hail Columbia" is the National tune of America. When Edison entered the Grand Opera House in Paris recently, the band played this as the most fitting American air, and in the French Exposition as well as in Germany the tune has been similarly honored. This is quite as it should be, for "Yankee Doodle" (besides of being of English origin) is not dignified enough for a National anthem. "America" is entirely British in its musical part, and the "Star-spangled Banner" was at first but an English drinking song. The last-named melody went through many odd phases; it was a great favorite in England in the last century, and even in the beginning of this century it was so popular that Braham, the great tenor, made it one of the regular pieces of his repertoire. The words were bombastic enough—they ran:

To Anacreon in Heaven, where he sat in full glee,  
A few sons of Harmony sent a petition,



That he their inspirer and patron would be  
When this answer arrived from the jolly old Grecian,  
    Voice, fiddle and flute  
    No longer be mute,  
I'll lend you my name, and inspire you, to boot,  
And besides I'll instruct you, like me to entwine,  
The myrtle of Venus, with Bacchus's vine.

There are six verses, in which Jove endeavors to stop the impetuous god, and Apollo and his "nine fusty maids," stand up for him, while Momus and all the rest of the mythology appear. In 1802 the Free Masons made use of the tune and changed it to a charitable ditty, in aid of the Mason's Orphan Asylum. The words were changed by Brother Connel to apply to Hiram Abiff, the supposed architect of the temple at Jerusalem, and then began as follows :

To old Hiram in Heaven, where he sat in full glee,  
A few brother Masons sent up a petition  
That he their inspirer and patron would be,  
To help Mason's orphans and mend their condition.

All this took place long before Key had written the words which made the tune our own also.

On the other hand both the march tune which became the melody of "Hail Columbia" and the words of the anthem are American in origin, and it is quite fitting that this should be, for the present, our

National tune. Yet it is not to be ranked, in artistic worth, with the national tunes of England, France, Germany, or Austria, and the need of the hour is a great American National Anthem, which shall be native in both its words and melody, and which shall be worthy of the vast and free nation it represents.

## MUSICAL CONDUCTORS.

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EVER since the art of music was cultivated among men, it has been found necessary, in all concerted work, to give the task of preserving the rhythm and keeping the different performers in unity to a person especially selected for the duty. Among the ancient Egyptians, the leader kept the musicians in proper tempo by clapping his hands,\* among the ancient Greeks, by stamping with a heavy leaden shoe which was worn on the right foot ; among the old Italians, by rapping with a stick against a music-rack or desk ; among the moderns, by swinging a bâton. We do not propose in this article to give an essay on the technique of conducting, but merely to notice a few of the historical facts connected with musical leadership. In England, until the present century, the art of conducting, as we now understand it, was

\* The Scriptural allusions to "clapping of hands" were inspired by this kind of conducting.

not used. It was customary there, as in Germany, for the chief musician, often the composer of the work, to sit at a piano or organ with the score before him, and put in a few chords or play a passage when the orchestra were in danger of going astray in any manner; and sometimes he would play the first phrases of the different numbers with the musicians, that they might seize the proper tempo. The leading violinist often used the stand-rapping process, as in Italy. Handel often conducted his works from the organ, giving the proper tempi, and guiding the orchestra by his performance rather than in any other manner. It is a strange fact that few of the great composers have been great conductors. Beethoven, even before he became deaf, was unreliable. The music often excited him so that he forgot the mechanical part of the duties of the conductor. Schumann, although he held many prominent positions of this class, was also variable; but this was probably due to the mental disease which was preying upon him. In his later years, when this malady had made great progress, it was noticeable that he always took the *allegro* movements too slow. His mind was no longer able to follow at the rapid pace necessary, and he became confused when listening to any quick music. His attitude at the conductor's stand was peculiar. He seemed preoccupied, and his lips were pursed to-

gether as if he were whistling the themes softly to himself. Mendelssohn, on the contrary, was an excellent conductor, and seemed always able to grasp the composer's thought and convey it to his musicians.

Schubert was very impracticable as a conductor, and this quality kept him from ever attaining any position of importance. It is stated that he once forfeited the chance of attaining a lucrative post by composing an aria for a favorite Viennese prima donna, and orchestrating it so heavily that the poor lady's voice was scarcely able to make itself heard above the din. At the rehearsal, when it was evident that the attempt was a failure, and the singer, bursting into tears, pleaded for the necessary alterations, it is said that Schubert refused point-blank to alter even a single note, and left the opera-house in great anger.\* It may also be stated, *en passant*, that Schubert was unable to perform the more difficult of his own piano music, and once, after vainly essaying to interpret his *Fantasie* (op. 15), sprang up hastily from the instrument shouting that the stuff was unperformable ("Das Zeug mag der Teufel spielen!").

Many eminent conductors were able to lead difficult compositions in early youth. Mendelssohn,

\* It must be added, however, that recent commentators throw some doubt upon this anecdote.

when a mere boy, was in the habit of conducting works which were performed at his own home. Schumann, when ten years of age, formed an orchestra in the little town of Zwickau, which he led, and for which he even composed little concerted pieces. Sir Michael Costa was sent by Zingarelli (from Naples) to conduct the Birmingham Festival in 1829. The committee were dismayed when they saw the beardless youth who was to lead the great chorus and orchestra; and spite of his assurances that he knew every note of the score, they declined even to give him a hearing. Laporte, of the King's Theatre, Haymarket, London, soon afterward engaged him; but, on introducing the new conductor to his musicians, the latter burst into laughter, and the next day they sent him some miniature razors, with a satirical request that he should practice with them. He kept these for many years as a souvenir of his early conducting. Wagner is said to have had a similar experience with an orchestra which he led in his youthful days. He was to conduct a Beethoven symphony, and came without a score, trusting to his memory. The musicians smiled at what they considered affectation. Whereupon, the young leader offered to fill in twenty bars in any portion of any of the instrumental parts, and by succeeding in this test convinced the musicians that he had not overrated

his own powers. The art of conducting from memory has of late become a very much practiced though not very important one. Von Bülow has carried this to the very utmost.

The performance of even the best of the old orchestras would seem rather slovenly to modern ears, for the perfection of modern playing was unknown even seventy five years ago. At times a great orchestra was collected, as upon the occasion of the performance of Beethoven's ninth symphony under the composer, in which every musician was a celebrity, but even here the lack of rehearsals prevented any perfection of ensemble. If the end of the last century and the beginning of this may be called the golden period of composition, at least we may aspire at present to the possession of an equally brilliant epoch of execution.

The conductor need not be a great, or even a good performer on any instrument. One of the greatest of composers and conductors the world ever has seen, Richard Wagner, was not proficient on any instrument. The conductor need not understand the clarinette or oboe, for example, better, or as well as the clarinettist or the oboist, but he must understand the effect intended to be reached better than either of these; he must be the poet of the orchestra, and must play on the orchestra, precisely as the organist

plays on the organ. It is not necessary that he should be a composer; spite of the fact that some composers have been famous as conductors, the composer is apt to become wedded to some particular school and to be but a poor conductor of any other *genre*. The greatest living conductor, Hans Richter, determined to give up composition when he entered on his career as a conductor, and without having a low opinion of his creative talent, we must hold the decision to have been a wise one, for the interpretative faculty would have conflicted with the creative.

The conductor of the modern orchestra has a manifold task. First of all comes the technical drill, which is the most wearing of all. The ruling of a band of sensitive musicians is in itself not an easy matter. To repress an enthusiastic cellist and cause him to subordinate his phrases to a viola passage which he considers of minor importance, or to subdue an over-zealous trombonist, is not a trifling thing to do. But before even this is done the conductor's work has begun, and he has carefully studied the score that he may have a clear idea of what he intends to do. There is generally an antagonism between the strict conductor and his men, the former desiring too much rehearsal, the latter too little. The discipline of an orchestra should be as rigid as that of a military company, and the distinctions of rank



are almost as fixed ; it is a matter of infinite importance to the musician whether he sits in the first row or the second, or at the fifth desk or the tenth.

The ideal conductor must not only feel the emotion of a work, but he must be able to express it to his men, by words at rehearsal, by gesture at the concert. The beating of the time is very important, as an indecisive beat will cause the attacks to be irregular. Many composers sin in this respect and cannot conduct their own works with nearly as good results as are achieved by the trained conductor. The signaling of the different entrances of the instruments is another task of the conductor ; if the kettle drums have had fifty-seven measures rest, they should count them and know exactly when they are to resume playing, but, as a matter of fact, they often rest with calm tranquillity on the shoulders of the conductor, and rely on him to give them the signal to play the first note of their phrase.

These are a few of the chief duties of a modern orchestral conductor ; to those who imagine that to shake a stick rhythmically over an orchestra is to lead it, they may seem exaggerated, but they are rather under than over-stated. Meanwhile, when one sees a gentleman in the rural districts, swelling with importance because he is shaking the stick in question, and determined to get six entire shakes

into each measure of a 6-8 Presto movement, or die, we can but recall the term applied to these ague-conductors in Europe ; they call them “Metronomes !”

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## THE SIZE OF THE MODERN ORCHESTRA.

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It is a fact greatly to be deplored that, outside of New York, grand opera is generally presented in American cities with an orchestral accompaniment of about half the power and musical force which the composer desired, and this is a serious affair in the case of Wagner, for he knew definitely exactly the effect he desired to produce, and never was led to indulge in mere sensational devices with his orchestra. Wagner is, by the ignorant, credited with piling Ossa upon Pelion in the matter of orchestration. One may exclaim with Prince Hal, — “Mark now how plain a tale shall put you down.” When Wagner returned from his banishment in Switzerland, he had practically all Germany at his feet. Liszt was working for him everywhere, King Louis gave him almost *carte blanche* in the foundation of his opera house and his orchestra, gifts of money were pouring in from all Germany and even from foreign lands.

Under these circumstances what did Wagner do? Did he instantly demand a regiment of trombones and a host of trumpeters? Did he at once swell his orchestra to the size of a small army? Not at all; he carefully marked upon his scores, in order that later conductors might not go astray, a demand that the great operas composing the Trilogy might have an orchestra varying in different parts from 106 to 118 men, and gave details as to the number to be used in each department. He had carefully studied out the orchestral problem, and it would have been a mistake to increase or decrease the forces from the master's ideal. How different is the picture presented by that other tone colorist—Berlioz! When he received a commission from the French Government for a *Te Deum*, he could scarcely bring together forces enough in all Paris, to satisfy his Gargantuan appetite, and this appetite seemed to grow by what it fed on; in such works as the “*Damnation of Faust*” we find him modestly demanding *ten* harps, yet by no means attaining the effect that Wagner reaches with fewer, in “*Die Meistersinger*.” In the same work we find the composer asking for *seven* bassoons, while in the “*March to Execution*” in the *Symphonie Fantastique* he produced a better effect with two. No! it was Berlioz, and not Wagner, who loved to give music at wholesale; the criticism

has been delivered at the wrong address; the German composer was a cordial enemy of the practice.

Yet Berlioz often produced splendid effects, mingled in with his sensationalism. In his Requiem for example, he aimed at picturing, in the "Dies Iræ," the downfall of a world, in tones, and he succeeded reasonably well. Here one can forgive the tumult of the horde of instrumentalists, for the end attained, justified the means. Sixteen tenor trombones, and a like number of kettledrums, are but an indication of how heavily the other parts are scored. Here the wonderful crescendo of the drums *in harmonies*, and the endless fanfare of trumpets prove that even a noise, if well scored, can become thrilling. But, as if to show the erratic and unreliable character of his search after tonal effects, the combination of pedal tones of bass trombone, with the highest notes of the piccolo, in the same work, is a distinct and absolute failure. To catalogue the brilliant tone effects which Berlioz has produced would at once show the man a genius, but he was caught in the net of sensationalism, and more frequently asked himself regarding each orchestral device—"Is it new?"—than "Is it beautiful?"

## POETICAL MUSIC INSTRUCTION.

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THE ancient study of music was frequently enlivened by having the most important precepts laid down in rhyme. The old song books, for example, had encouraging verses for the student, as follows :

“Ye little boys and maidens sweet,  
We want your voices clear and neat.  
Your study to the Discant bring,  
The only part that you should sing.”

But in this utilitarian school of poetry, the instrumental student was not forgotten. The writer of this volume has in his possession a copy of Playford's rare “Introduction to the Skill of Musick,” in which many of the rules of the art are laid down in very jingly doggerel. Here, for example, are the preliminary laws as given in 1662 :

“To attain the skill of Musick’s art  
Learn Gam-ut up and down by heart.  
Thereby to learn your rules and spaces  
Notes’ names are known, knowing their places.”

To impress this still more vividly upon the student,  
the following hazy stanza is added :

“No man can sing true at first sight  
Unless he names his notes aright.  
Which soon is learnt if that your mi  
You know its place where e’er it be.”

Then follow some remarkable rules by which it is  
evidently supposed that these notes can be memorized,  
although to us they seem to make “confusion worse  
confounded,” Here are a few choice texts :

“If that no flat be set in B,  
Then in that place standeth your Mi?  
But if your B alone be flat,  
Then E is Mi, be sure of that ! ”

The following rule is intelligible enough :

“The first three notes above your Mi  
Are Fa, Sol, La, here you may see ! ”

The last of these poetic rules describe the octaves  
very quaintly :

“If you ’ll sing true without all blame,  
You ’ll call all eights by the same name.”

But amid the poetical effusions there are also many practical points given.

In regard to the study of the violin, the author broaches the idea that frets should be attached to the finger-board until the student's ear has been somewhat trained. How many a false note and terrible dissonance would be avoided by such a proceeding!

The Viol di Gamba had permanent frets; why should not the violin have them at least temporarily in the interest of suffering teachers?

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## MUSICAL RESEMBLANCES.

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SOLOMON's remark that "there is no new thing under the sun" is quite as applicable to music as to any other branch of art or science. It is almost impossible to avoid treading in the footprints of our predecessors when composing some very simple and singable phrase. The fact that the gentle "Annie Rooney" approaches Brunnhilde, or that the "Poor Jonathan" fraternizes with Beckmesser in his opening phrase, by no means proves the narrowness of music, for treatment means far more than mere melodic construction, a fact which Wagner has sufficiently impressed upon the true musician. It is unfortunate that these resemblances frequently lead to disputes regarding the origin of some of the most famous of melodies.

There is no simple melody, in conjunct movement, but that it bears sufficient resemblance to some other tune to start the cry of plagiarism. Thus the English

## THE REALM OF MUSIC.

national anthem which was in all probability the original thought of Henry Carey, has been traced to Dr. John Bull, to an old German melody, and to half a dozen other sources. There is quite as much reason to charge Beethoven with plagiarizing the chief theme of the last movement of his ninth symphony from "Yankee Doodle," to which it bears great resemblance. Some of the famous resemblances are startling enough. The famous hymn "Sun of my Soul" is not very far off from the heterodox "Se vuol ballare" of "Figaro's Marriage." The march in a famous Lachner Suite and the march in Raff's "Lenore Symphony" are rather more than cousins. Mendelssohn's first draft of "O rest in the Lord" was an unconscious plagiarism from "Auld Robin Gray" and the resemblance can even now be noted in a careful comparison of these tunes. Jensen's "Murmuring Breeze" is not very far (in its beginning) from Bach's "My heart ever faithful."

These are all accidental resemblances, but the list of intentional plagiarisms is not much smaller. The gentle German "O Tannenbaum," a song of fidelity and truth, became a war song under the title of "Maryland, my Maryland;" the old Scotch song "Jock o' Hazeldean" became metamorphosed into "Willie, we have missed you;" the fiery punch-song "Crambambuli" has turned into the mild "O come,

come away ;” a wild highland Strathspey became first “Oft in the stilly night” and afterwards “Nearer, my God, to Thee ;” in short, the list of musical plagiarisms is endless, although the last example cited comes rather under the head of resemblances than plagiarisms. The amateur who thinks that such instances prove the poverty of melody is again reminded that it is treatment rather than mere tune which is the glory of our present musical system, and may find consolation in the fact that good old Handel stole tunes right and left, but gave them such counterpoint that the original owners did not dare to claim their property, and when Bach gave the the glorious contrapuntal treatment to Hassler’s love-song “My mind is all distracted” he did more than invent a new melody, he gave eternal life to an old one, under the title of “O Sacred head now wounded.”

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## TALENT AND GENIUS.

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IT has become the fashion in these days to continually decry talent, and to seek for nothing less than genius, in the world of musical art, particularly in its creative branch. Webster defines genius as “distinguished mental superiority ; uncommon intellectual power ; especially superior power of invention or origination of any kind or of forming nice combinations,” while talent is set down as “intellectual ability, natural or acquired ; mental endowments or capacity ; skill in accomplishing.”

These definitions yet fail to dwell on the chief point of difference between the two gifts ; Genius originates, while Talent imitates. Talent makes the best of things that exist, while genius seeks out new paths. Granting all this, there is yet a time when talent may serve the world in excellent stead. There are some musical talents which have done as much service to art as geniuses. Mattheson, the compan-

ion of Handel, was certainly not a genius as his friend most certainly was, yet his careful analysis of the music of his day has given the most valuable material to the historian, and has made many points clear that would have remained obscure without his painstaking classification. Among the sons of the great Bach was one genius and one talent. The genius, Wilhelm Friedemann Bach, dispersed many of his father's compositions, defied the changing spirit of the times, clung to the contrapuntal styles, which he used in new combinations, and exerted no influence; the talent, Philip Emanuel Bach, noted the trend of events, carefully elaborated a system of technique made necessary by the changes of the piano, compiled a catalogue of many of his father's compositions, and was in fact the connecting link between the old style and the new.

Of course these are exceptional cases, but they are cited to show that at times talent can be of greatest value to progress. Generally we owe the advancement of art to genius, but there are times when art seems retrograding, and then the conservative nature of talent prevents a lapse. Conservatism, which is the predominant characteristic of talent, is often a most valuable counterweight to that radicalism which is the attribute of genius. Genius may break the path, but talent smooths it. Genius plunges into

the new, while talent makes clear the good that is in the old. Today we have genius discarding much of musical form, while talent is forming a good bulwark against its overthrow by using the classical shapes in a manner that shows that they are not threadbare by any means yet. And talent forever remains the chief impediment in the path of pseudo-genius, that baleful element which imagines good in every new thing. If it is at times the opponent of genius, it ends by becoming its follower, and talent ever remains the interpreter of genius. It is a higher compliment than men may imagine, to say of a composer, "He is not a genius, but certainly a talent."

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## AT THE DEDICATION OF A MUSIC HALL.

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O Art Divine, behold thy new-made dwelling!  
Descend upon the altar which we raise!  
While unto thee our homages are welling,  
While in thine own pure tones is proudly swelling  
Our song of praise.

Now for the first time are the echoes blending  
Here where hereafter they shall have their home.  
From past to future, music's greeting sending;  
For they shall sound in cadence never-ending  
Through years to come.

Here shall resound the clang of happy singing,  
As thy disciples gather round thy throne;  
And, while the chorus in its might is ringing,  
The listening soul from earth to heaven is swinging  
On wings of tone.

And, at the hour of prayer, the organ, pealing,  
Shall sound religion's messages abroad,  
And bid "Be still" to every earthly feeling,  
While each rapt heart finds every tone revealing  
A path to God.

Peace on these portals evermore shall hover;  
Where Music dwells, unrest can never be;  
A purer sphere the seeker shall discover,  
Where strife and pain and worldliness are over,  
Because of thee.

Receive thy temple! Live in it forever,  
And fill it with thy harmony divine;  
And, until fate the mortal harpstring sever,  
Let all our task and holiest endeavor  
Be wholly thine.

THE END.









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